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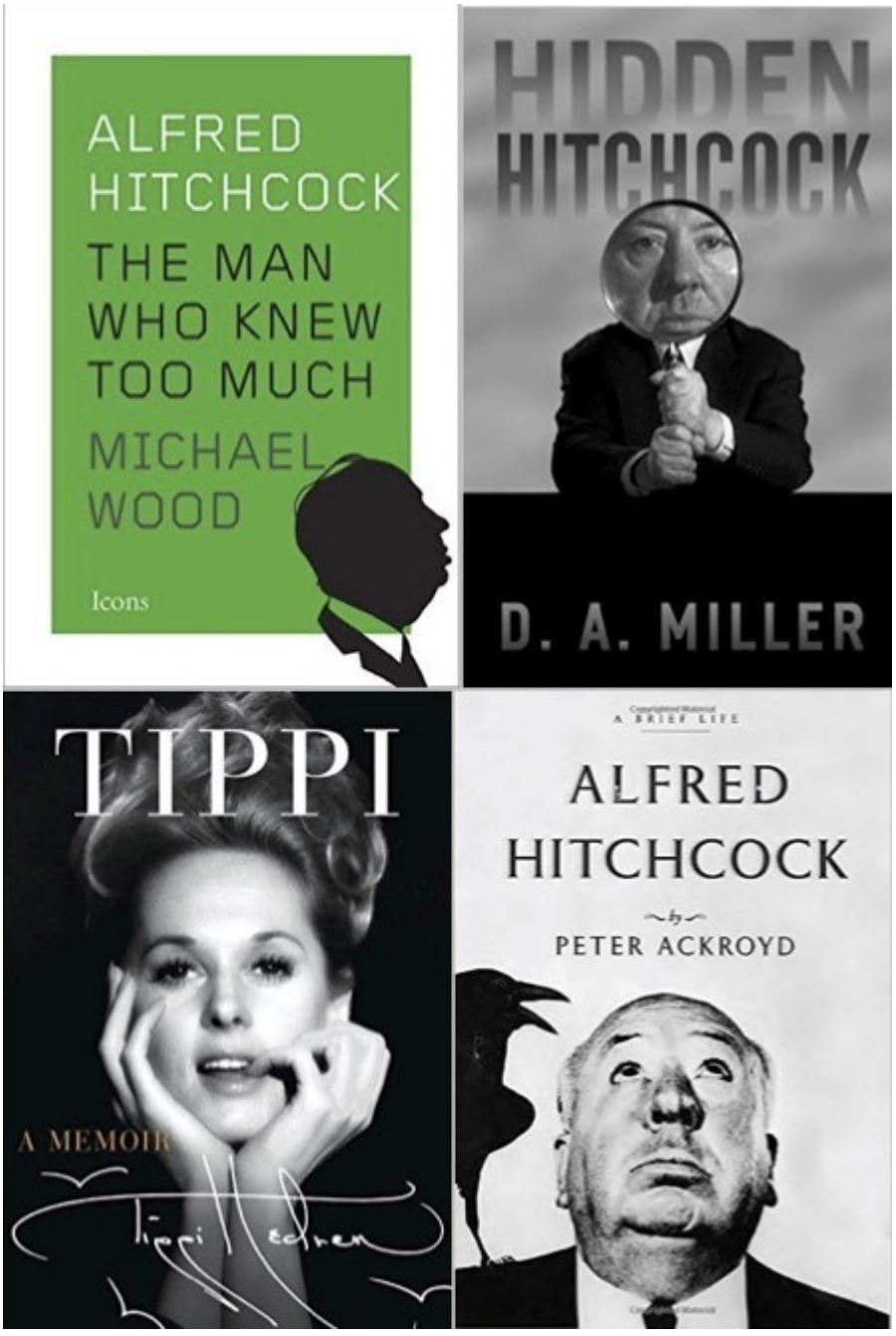
https://dkholm.typepad.com/cinemonkey/robin-wood/

Robin Wood

December 31, 2018

Unforced Errors: Recent Hitchcock Books, No. 2



There are already over 200 or many more books on Alfred Hitchcock in English alone, maybe more, and multitudes more in other languages, including Guillermo del Toro's hard-to-find *Hitchcock* (EDITORIAL ESPASA CALPE, S.A (2008). These books began appearing in the mid-1950s when Claude Chabrol and Eric Rohmer wrote the first full-length critical study. Ten years later came the first study in English, Robin Wood's still masterly *Hitchcock's Films*. By the time Hitchcock died in 1980, there was already a hefty shelf's worth, and they continued to appear, but for some reason lately there has been an acceleration of books on the director. Four recent volumes chart the scope of books about him. One is a biography, the second

a Hollywood memoir, then a long book essay considering the life and work, and finally a detailed critical study taking on specific elements of the films.

Peter Ackroyd's ***Alfred Hitchcock: A Brief Life*** (Nan A. Talese, 288 pages, $26.95, ISBN-13: 978- 0385537414) is a beginner's guide to the director's life and films. Ackroyd is a specialist in all things London and has written big books on the city and the river that runs through it and has published many biographies, of Dickens and others. There is no original research here, and no particularly gripping insights into how the films work, and this leads to a lot of revived opinions and unhelpful myths being perpetuated, among them the claim that Hitchcock assaulted Tippi Hedren on the sets of *The Birds* and *Marnie*.

In a similar book, the case is rehashed again, but at least from the horse's mouths. Tippi Hedren's ***Tippi: A Memoir*** (William Morrow, 288 pages, $15.99, ISBN-13: 978- 0062469038) is a dictated Hollywood autobiography that covers some of the same ground as the actress's earlier book on lion conservation, along with remarks she made to Hitchcock biographer Donald Spoto and to Camille Paglia in her BFI book on *The Birds*, all about Hitchcock's supposed sexual harassment of her during the making of two films. Her claims have achieved the status of fact, so much so that Richard Brody could write about it in the otherwise-famously-fact-checked *New Yorker* as true, and HBO even aired a TV movie on the topic. Spoto's goal was to peek inside to the inner turmoil that drove Hitchcock, and Hedren's then-claims folded perfectly with that aim. But the situation is much more complicated, and much less easy to determine, despite Miss Hedren's comments. Patrick McGilligan has the most rational approach to the case in his more recent biography of Hitchcock and Tony Lee Moral has the most detail in *Hitchcock and the Making of Marnie*.

My take on the situation is that the actress was a prudish uptight person not equipped to deal with Hitchcock's raciness, jokes, and sometimes coarseness of manner. Alma was the person who pointed out Hedren to Hitchcock in a TV commercial, and the negotiations to take on her as a contract player were not hampered by her inexperience, or her weird squeaky voice. Clearly the two had a falling out, but the foundation seems more to be about a contract dispute and her resentment of Hitchcock's trying to shape her image, in the manner of the old studio days, rather then the possibility of a proposition, or his forcing himself on her in the back of a limo. She did complain to Marni's screenwriter, and to one of her co-stars, but the tension was not necessarily sexual based, and could have been really just boss-employee issues. Hedren writes that Alma apologized to her about Hitchcock's behavior, and Hedren supposedly demanded that she do something about it, but again, was Alma voicing awareness of a sexual

obsession, or referring to the tensions that enveloped the second half of the *Marnie* shoot? Yes, Hitchcock called Hedren The Girl, but that was a convention of British cinema and its stereotypes, a shorthand. Yes, Hitchcock worked with some of the most beautiful women in the world, but he also knew sides of them never exposed to the public, and had to wade into show business's less savory facets having to do with the financial economy of beauty and profit. There are numerous recordings of Hitchcock's discussions with Hedren, available at the Academy library, and there he called her by her name. According to McGilligan, when Hitchcock wouldn't let her attend an awards ceremony in Manhattan, she threw a fit and called him a fat bastard. The case has been given even more attention in light of the multitude of prominent men exposed as predators via the Me Too movement.

Frankly, I'm not sure I grasped the point of D. A. Miller's ***Hidden Hitchcock*** (University Of Chicago Press, 208 pages, $22.50, ISBN- 13: 978-0226374673), though it is interesting and even fun to read. Mr. Miller is a UC Berkeley grad school professor, and previously wrote a BFI Classics monograph on Fellini's *8 1/2*, and this new volume is a close look at Hitchcock's meaningful "errors," and while concentrating on only three films from roughly around the same time, *Rope*, *Strangers on a Train*, and *The Wrong Man*, makes a plug for what he calls the Too-Close Viewer. It's a complicated and nuanced conceit, and flies in the face of authorial intention. For example Mr. Miller is more interested in the visual jokes that Hitchcock includes, and in continuity errors, and embedded representations of the director. Among the things he focuses on are the joke of Bruno Anthony in *Train* shown reading a book whose author photo is of Hitchcock himself because it is an anthology he edited. Its companion is a Dell Mapback anthology also edited by Hitchcock, barely seen in Bruno's compartment. The author is also fascinated by the tilted candle shown in *Rope*, and the initials D and K revealed in a hat. In *Wrong Man* he is intrigued by doublings, the ghostly movement of props, and another cameo by Hitchcock sitting in the back row of courtroom. His free associations on these elements lead to some interesting and curious sideways glances at Hitchcock, and though the book could be accused of "reading too much" into what might be a mistake, the book still proves to be an example of just how richly Hitchcock's films inspire reflection.

Enjoyable as *Hidden Hitchcock* proved to be, nevertheless I enjoyed the next book the most, probably because I didn't have to twist my mind around a difficult concept. That next book is Michael Wood's ***Alfred Hitchcock: The Man Who Knew Too Much*** in the Icons series (New Harvest, 144 pages, $20, ISBN-13: 978-0544456228), which already includes books on David Lynch, Poe, Lucian Freud, Hannah Arendt, Benazir Bhutto, Jesus (by Jay Parini), J.D. Salinger, Van Gogh, and St. Paul. Nice company to be in. Mr. Wood has written studies of Nabokov (with whom Hitchcock once

wanted to work), and has a regular movie review column at the *London Review of Books*, and he has a learned but not academic style that is flexible and roving. On the surface a “conventional” film-by-film survey, which happens to be my favorite genre, Mr. Wood, like Mr. Miller, is strongest in his digressions. In fact, the whole book is like a digression, and merits not only reading, but re-reading. It joins a small cadre of recent books of speculation and free association that includes Peter Conrad’s *The Hitchcock Murders*, and the volumes by Murray Pomerance, all go-to volumes for insights.

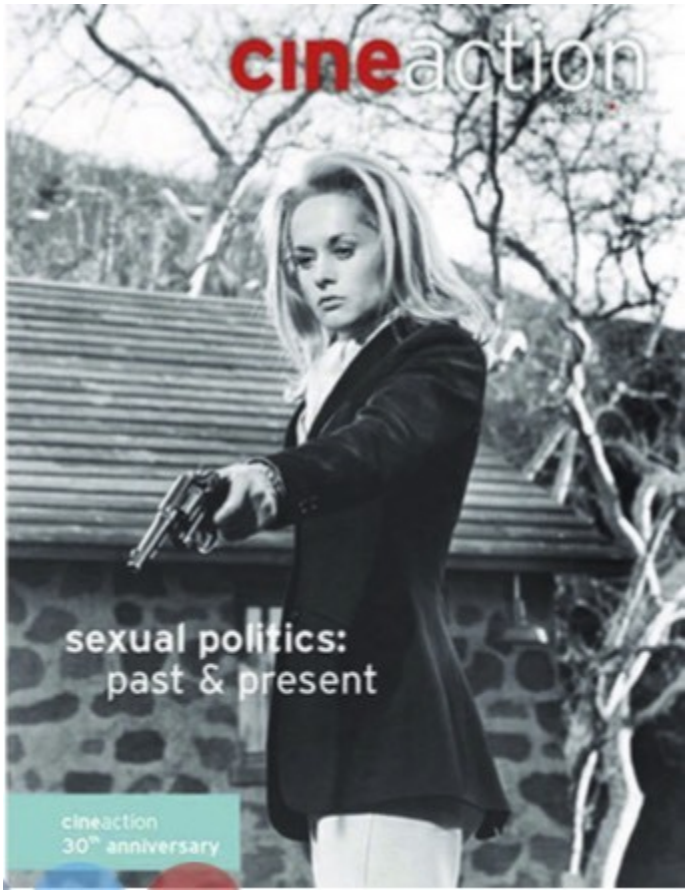
Originally posted November 20, 2017 by D. K. Holm at All Classical

Posted at 10:46 AM in Alfred Hitchcock, Books, Robin Wood | Permalink | Comments (0)

Tags: Alfred Hitchcock, Alma Hitchcock, D. A. Miller, Guillermo del Toro, Marni, Michel Wood, Murray Pomerance, Peter Ackroyd, Peter Conrad, Robin Wood, Rope, The Birds, The Wrong Man, Tippi Hedren

December 28, 2018

Hitchcock and the "Third Way" of Understanding Films



When the BBC released the results of its poll of an unknown number of international critics about their favorite American movies, **Alfred Hitchcock** made the list five times – for *Psycho*, *North by Northwest*, *Vertigo*, *Notorious* ... and *Marnie* (at number 47). This placement sparked the usual groaning. Why *Marnie* and not *Rear Window*? Of all the directors represented on the list, Hitchcock was the most likely to have numerous masterpieces between his first American film in 1940, and the last "good ones" in the early 1960s. But *Marnie* has become a particularly vexatious point of debate among some film quackers over the years, especially since Robin Wood's *Hitchcock's Films*, the first book in English on the director's career, in which the late scholar dedicated a chapter to defending *Marnie* from dense critics. Since then, the debate hasn't died down. Talk about notorious!

The BBC 100 has only re-ignited the controversy. Who were these writers who picked the film and how could it rise so high in the list? For some reason this information is difficult to track down, but then, I'm notoriously bad at Google searches. A synecdoche of the ire the film inspires is one blogger who alternates between year-round Oscar predictions, industry grievances, and proper cinematic sideburns disguised as diary entries. In a few error-filled columns, the blogger ran down *Marnie* and mocked those

who came to its defense. On the other hand, critical luminaries such as Glenn Kenny and Dave Kehr have long been supporters of *Marnie*.

The debate, or at least the resistance to *Marnie* as a film worthy of inclusion in an all-time best list exposes an interesting chasm within the critical community, to use the term loosely. Despite the blogger's call for some kind of weird vigilante attack on *Marnie* lovers, which unfortunately the Internet is all too easily roused to do these days – for which see the lynch mob mentality over the second season of *True Detective*, – *Marnie* is unlikely to go away or its champions be suppressed. There is already one whole book on the making of the film, *Marnie* figures significantly in the so far hundreds of books on the director, and the latest issue of *CineACTION!*, the Canadian film journal that Robin Wood helped found 30 years ago, coincidentally features a cover story on *Marnie*.**[1]**

The conflict isn't between "tradition of quality" types like the blogger who finds films such as *Shane* the pinnacle of Hollywood craft versus the egghead intellectuals with no sense of how an audience interacts with a film, though the conflict is probably in part that. It's that there is a third way. Yes, some academics do "read too much" into a film particularly if they are drawing upon Freudianism and other bankrupted ideologies. But go back and read the *Marnie* chapter by Wood, if you have it. It's a carefully reasoned look at the choices Hitchcock made, with an analysis that if not explaining away such "mistakes" as bad process shots, painted backdrops, and psychological inconsistencies, at least sees them in accord with the overall meaning or seeming ambition of the film's psychological portrayal. The "third way," however, is an interest in the director as a person behind a film. The tradition of quality blogger can like *North by Northwest* as a "well made film" that pleases the audience and was validated as good because people paid to see it **[2]** – essentially the vantage point of a producer or studio executive, a meddling busybody with snap judgments and easy dismissals, the Rex Reed school of thought. The academic is good at tracking meaning and similarities and progressions of a film though a director's career as it interacts with the business, the public, and the earlier films, all valuable. The third way, however, asks for great sympathy for a director's works, both as a whole and individually. So for example, a fan of Samuel Fuller or of Hitchcock and *Marnie* looks at the film not for its tradition of quality craft but for its expression of the director's personality. The "sloppiness," the extremes of quietude and loudness, the psychological flaws are interesting in themselves *because* they bespeak either passion (as in Fuller) or some kind of inner crisis we can never truly know, as possibly in the case of Hitchcock.**[3]**

It's assumed that Hitchcock "identifies" with Mark Rutland, the Sean Connery character who takes an interest in the case of the mysterious, chilly secretary whom he identifies as the robber of one of his colleagues. Like other Hitchcock characters he "rescues" Marnie – although the ending

of the film is ambiguous, even somewhat open ended, and anyway, there aren't that many male rescuers in Hitchcock films outside of Grant in *Notorious*, women being usually in that position. What if in some strange way Hitchcock identified with Marnie? That *Marnie* and Marnie herself represent Hitchcock's struggle with the terror of sex, and who, like Marnie, chose a life of "crime, making films that are usually about thieves, murderers, and spies? From a position such as this, one can "forgive" a director many a "mistake" or break from the prevailing definition of the well-made film, a definition that shifts from decade to decade or from new technology to new technology. The results are that Hitchcock's movies, like Kubrick's, often look better out of their time, than in them.

[1] It's a reprint from the massive book *A Companion to Alfred Hitchcock*.

[2] Hitchcock himself in interviews all too often took box office as validation over critical enthusiasm.

[3] By the way, until there is one other witness than Tippi Hedren to the alleged sexual harassment of which she charges him, I will remain dubious, as does Patrick McGilligan in his definitive bio of Hitchcock.

Originally posted at All Classical on 11 August 2015

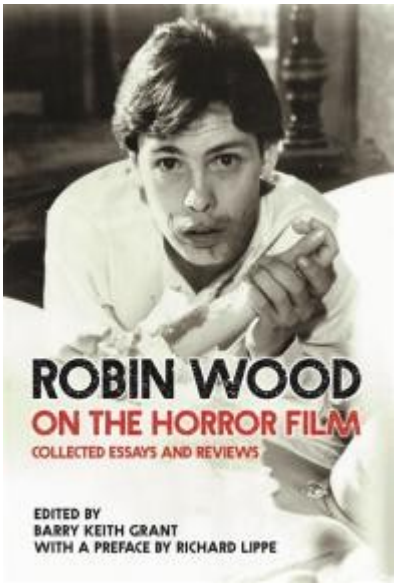
Posted at 11:28 AM in Alfred Hitchcock, Books, Film, Film Books, Robin Wood | Permalink | Comments (0)

Tags: Alfred Hitchcock, BBC, Robin Wood, Samuel Fuller

December 02, 2018

Robin Wood on the Horror Film

Well, I've finished reading the new anthology of Robin Wood's writings on the horror film and will be posting a review shortly. I will say now that it is a pleasure to have all the writings in one place. Eventually I will add the book and the new citations in it to the bibliography.



Posted at 02:51 PM in Robin Wood | Permalink | Comments (0)

Movie

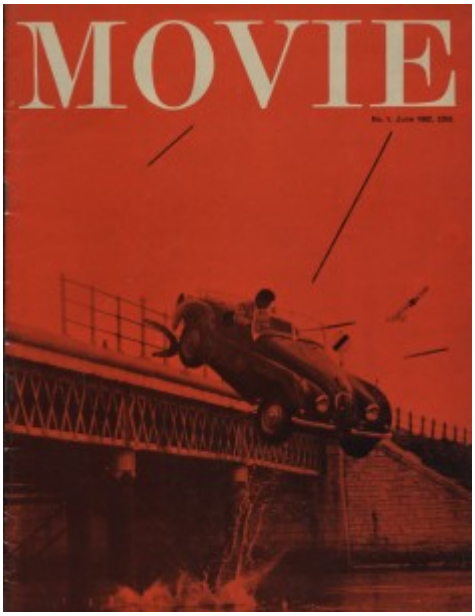
April 09, 2010

Robin Wood Bibliography: Contributions to Movie

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Contents of Wood Influenced Magazines: *Movie*



Issue No. 1

June, 1962 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: None stated [Note: The issue's contents page gives wrong page numbers]

" Editorial, " editorial team, inside front cover.

" The British Cinema, " V. F. Perkins, pages 2 - 7.

" British and American directors chart, " editorial team, pages 8 - 9.

" The Damned, " unsigned, pages 10 - 11.

" Big Secrets, Little Secrets, " Claude Chabrol, pages 12 - 13.

" The Devil and the Nun: Luis Bunuel and Viridiana, " Andrew Sarris, pages 14 - 16.

" Minnelli's Method, " Mark Shivas, pages 17 - 19.

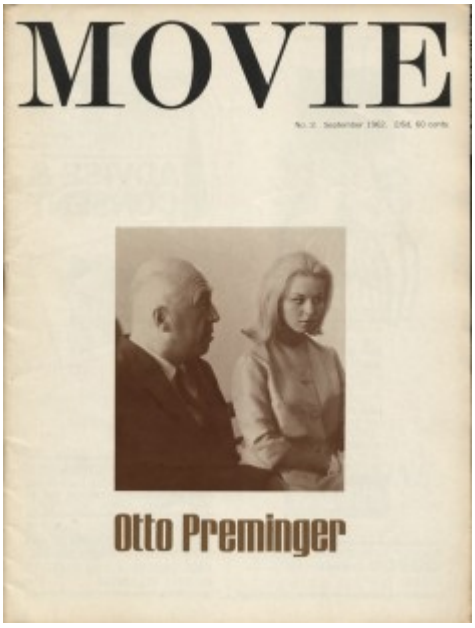
" Method: Vincente Minnelli [about The Four Horsemen], " unsigned, pages 20 - 24.

" Barabbas: A Discussion, " Ian Cameron, V. F. Perkins, Mark Shivas, Gavin Millar, pages 25 - 27.

" Les Liaisons Dangereuses, " Gavin Millar, pages 28 - 29.

" King of Kings, " V. F. Perkins, pages 29 -30.

" The Devil Never Sleeps, " Paul Mayersberg, pages 31 - 32.



Issue No. 2

September, 1962 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Otto Preminger [Note: The issue's contents page gives wrong page numbers]

" Films, Directors, and Critics, " Ian Cameron, pages 4 - 7.

" Franju, " unsigned, pages 8 - 9.

" Letter From New York, " Andrew Sarris, page 10.

" Why Preminger?, " unsigned, page 11.

" Laura, " Eugene Archer, pages 12 - 13.

" From Laura to Angel Face, " Paul Mayersberg, pages 14 - 16.

" The Moon is Blue, " Ian Cameron, page 17.

" River of No Return, " V. F. Perkins, pages 18 - 19.

" One Man Mutiny, " Eric Rohmer, page 20.

" Man With the Golden Arm, " V. F. Perkins, page 20.

" Saint Joan, " Paul Mayersberg, page 21.

" Bonjour Tristesse, " Ian Cameron, page 22.

" Anatomy of a Murder, " Mark Shivas, pages 23 - 24.

" Exodus, " Robin Wood, pages 24 - 25.

" Preminger on Advise and Consent, " Mark Shivas, pages 26 - 27.

" Advise and Consent, " Mark Shivas , pages 28 - 30.

" Chronique, " Mark Shivas, page 31.

" Merrill's Marauders, " V. F. Perkins, page 32.

" Accattone, " Ian Cameron, page 33.

" Paris nous appariernt, " Paul Mayersberg, page 34.

" Letter to the Editor, " Patrick Waddington, page 33 [on Sarris's essay on Viridiana].

Issue No. 3

October, 1962 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: None stated

" Hitchcock and the Mechanics of Suspense, " Ian Cameron, pages 4 - 7.

" Underworld USA, " unsigned, pages 8 - 9.

" The Testament of Vincente Minnelli, " Paul Mayersburg, pages 10 - 13.

" 'I am writing from a far country,' [Introduction to Cuba Si], " Ian Cameron, page 14.

" Cuba Si, " Chris Marker, pages 15 - 21.

" Clive Donner and Some People, " V. F. Perkins, pages 22 - 25.

" The Miracle Worker and The Left Handed Gun, " Paul Mayersberg, pages 26 - 28.

" Hercules Conquers Atlantis, " Charles Barr, pages 29.

" Venice, " Mark Shivas, pages 30 - 31.

" Cleo de cinq a sept, " Mark Shivas, page 32.

" Interview with Agnes Varda, " Mark Shivas, pages 33 - 35.

Issue No. 4

November, 1962 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: None stated [Note: The issue's contents page gives wrong page numbers]

" Fritz Lang Talks Dr. Mabuse, " unsigned, pages 4 - 5.

" The Thousand Eyes of Dr. Mabuse, " Mark Shivas, page 6.

" [Introducing] Michel Deville, " unsigned, pages 7 - 9.

" Two Views of Jean Renoir's Le Caporal Epingle, quot; One, Mark Shivas; Two, Ian Cameron, pages 10 - 13.

" Attitudes in Advise and Consent, " Robin Wood, pages 14 - 17.

" Interview with Otto Preminger, " unsigned, pages 18 - 20.

" Carmen Jones and Porgy and Bess, " Paul Mayersberg, pages 21 - 23.

" Preminger Filmography, " unsigned, pages 24 - 25.

" The Liimits of Suspense [The Grip of Fear], " Ian Cameron, pages 26 - 27.

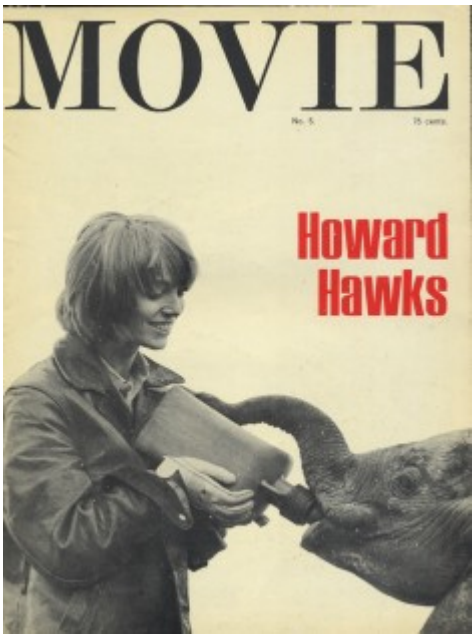
" A Method of Making Films: Andrew Stone, " unsigned, pages 28 - 29.

" The Password is Cleaning Cloths, " Mark Shivas, page 30.

" [An Important Re-release: George Stevens's] Giant, " V. F. Perkins, pages 31 - 33.

" Le Rendez-Vous de Minnuit, " Paul Mayersberg, page 34.

" The Chapman Report, Kid Galahad, The Notorious Landlady, The Premature Burial, Sodom and Gomorrah, Zazie dans le metro," unsigned, page 35.



Issue No. 5

Undated, but probably late 1962 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Howard Hawks

" Un-American Activities, " V. F. Perkins, pages 3 - 6.

" Howard Hawks, " unsigned but probably Peter Bogdanovich, page 7.

" Interview with Howard Hawks, " Peter Bogdanovich, pages 8 - 18.

" Rivette on Hawks, " Jacques Rivette, pages 19 - 20.

" [Hawks] Comedies, " V. F. Perkins, pages 21 - 22.

" [Gentlemen Prefer Blondes], " Mark Shivis, pages 23 - 24.

" Rio Bravo, " Robin Wood, pages 25 - 27.

" Hatari!, " V. F. Perkins, pages 28 - 30.

" Hawks Filmography, " unsigned but probably by Peter Bogdanovich, pages 31 - 34.

" John Frankenheimer [The Manchurian Candidate], " Paul Mayersberg, page 35.

" Shin Heike Monogatari, " Ian Cameron, pages 36 - 37.

" The Chapman Report, " Gavin Millar, pages 38 - 39.

" Gypsy, America Through a Keyhole, Vanina vanini," unsigned, page 35.

Issue No. 6

January, 1963 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: none stated

" [Interview with Alfred] Hitchcock, " Ian Cameron, V. F. Perkins, pages 4 - 7.

" Hitchcock 2: Suspense and Meaning, " Ian Cameron, pages 8 - 12.

" Tours Festival, " Jean Douchet, pages 13 - 14.

" Ten Bests, " Cameron, Perkins, Sarris, and others, page 14.

" Small Talk, " unsigned, page 15.

" Censorship, " V. F. Perkins, page 16.

" Censorship: Trevelyan, Aldrich, Losey interviews, censored Godard script excerpt, Cut Sequence from Vivre sa vie " unsigned, page18 - 21.

" Vivre sa vie, " Jean-Andre Fieschi, pages 22 - 25.

" Gypsy, " Ian Cameron, pages 26 -27.

" How the West Was Won, " Mark Shivas, pages 28 - 29.

" Le Beau Serge, " Barry Boys, pages 30 - 31.

" Through a Glass Darkly, " Goran Persson, pages 30 - 31.

" Vanina Vanini, " Paul Mayersberg, pages 32 - 34.

" Billy Rose's Jumbo, " Mark Shivas, page 35.

" It's Only Money, Private Potter, Rope, Escape From East Berlin," unsigned, page 35.

Issue No. 7

Undated, but probably spring, 1963 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: unstated

" Lawrence Alloway on the Iconography of the Movies, " Lawrence Alloway, pages 4 - 6.

" In Paris: Landru, The Trial, " Mark Shivas, pages 7 - 10.

" Rope, V. F. Perkins, pages 11 - 13.

" [Interview with Frank] Tashlin!, " Peter Bogdanovich, pages 14 - 15.

"Frank Tashlin and the New World, " Ian Cameron, pages 16 - 21.

" Tashlin Filmography, " unsigned, pages 22 - 23.

" Critic's Choice, " Mark Shivas, pages 24 - 25.

" [Pictures of] Une femme est une femme, " Mark Shivas, pages 26 - 27.

" Interview with Robert Bresson, " Ian Cameron, pages 28 - 29.

" The Trial of Joan of Arc, " Paul Mayersberg, pages 30 - 32.

" This Sporting Life, " Gavin Millar, page 33.

" Recommendations: Cape Fear, The Barber of Stamford Hill, Sparrows Can't Sing, Warrior's Rest, L'eclisse, Odissea Nuda, The Courtship of Eddie's Father, " unsigned, page 36.

Issue No. 8

Undated but probably late 1963 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: None stated

" Robert Aldrich, " Pauk Mayersberg, pages 4 - 5.

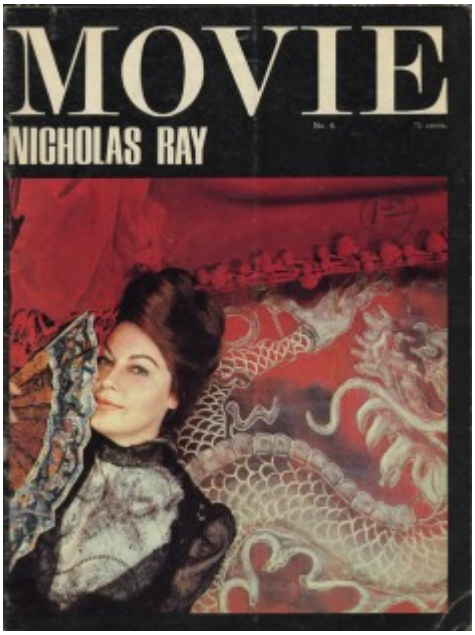
" Whatever Happened to Baby Jane?, " Andrew Sarris, pages 6 - 7.

" Interview with Robert Aldrich, unsigned, pages 8 - 10.

" Aldrich Filmography, " unsigned, page 11.

" Cinema Verite: New Methods; New Approach; Richard Leacock Interview; Albert and David Maysles Interview; William Klein Interview; Jean Rouch Interview; Jacques Rozier Interview;, " Mark Shivas, Ian Cameron, pages 12 - 27.

" Movie Differences: A Discussion, " Ian Cameron, V. F. Perkins, Mark Shivas, Paul Mayersberg, pages 28 - 34.



Issue No. 9

Undated but presumably spring 1963 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Nicholas Ray

" Films, The Cinema of Nicholas Ray, " V. F. Perkins, pages 4 - 10.

" Nicholas Ray Filmography, " David Thomson, Kieran Hickey, pages 11 - 13.

" Interview with Nicholas Ray, " Adriano Apra, Barry Boys, Ian Cameron, Jose Luis Guarner, Paul Mayersberg, V. F. Perkins, pages 14 - 25.

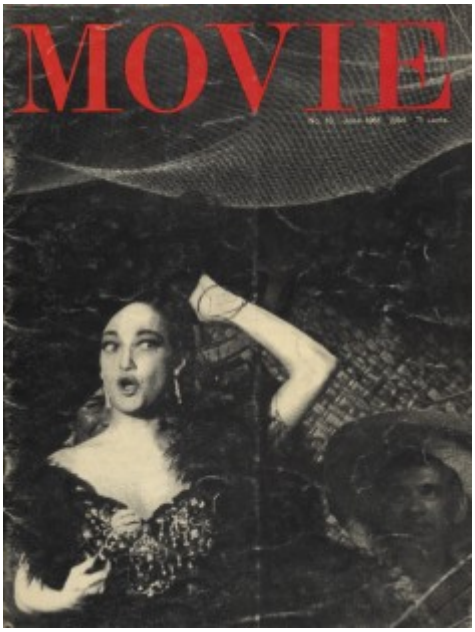
" Luis Bunuel's El Angel Exterminador, " unsigned, pages 26 - 27.

" Letter from Hollywood, " Peter Bogdanovich, page 28.

" [Alexander Mackendrick's] Sammy Going South, " Ian Cameron, pages 29 - 30.

" Contamination [Joseph Losey's The Damned], " Paul Mayersberg, pages 30 - 34.

" Recommendations: Woman of Summer, Tales of Terror, Red River, Two for the Seesaw, Hud, Il lavoro, To Kill a Mockingbird, " Eric Rohmer, page 20.



Issue No. 10

June, 1963 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Claude Chabrol, Vincente Minnelli

" The Darwinian World of Claude Chabrol, " Ian Cameron, pages 4 - 9.

" Wait and See: Chabrol Films Not Yet Shown in Britain, " Jean-Andre Fieschi, pages 14 - 15.

" Coming Soon: Ophelia, " Mark Shivas, pages 12 - 13.

" Interview with Claude Chabrol, " Jean-Andre Fieschi, Mark Shivas, pages 16 - 20.

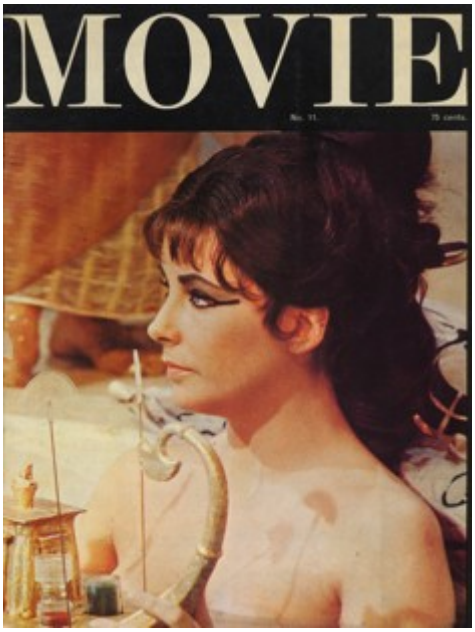
" Against This Sporting Life, " unsigned, pages 21 - 22.

" Vincente Minnelli Interviewed in Argentina, " Ernesto Serebrinsky, Oscar Garaycochea, pages 23 - 28.

" The Courtship of Eddie's Father, " Barry Boys, pages 29 - 32.

" Minnelli Filmography, " unsigned, pages 33 - 35.

" Recommendations: Experiment in Evil, My Six Loves,Donovan's Reef,Marilyn,All This and Money Too,Guns of Wyoming,The Long Day's Journey Into Night, " unsigned, page 21.



Issue No. 11

Spring, 1965 (slick color cover, center stapled, with book bond slick interior pages)

Theme: none stated.

"55 Days at Peking," V. F. Perkins, pages 4 - 6.

"Interview with King Vidor," V. F. Perkins, Mark Shivas, pages 7 - 11.

"Letters" [about Whatever Happened to Baby Jane, This Sporting Life, with reply by Ian Cameron], pages 11 - 12.

"Small Talk," [CineRama, The Longest Day, A Cold Wind in August, MInelli, Andrew Stone, Varda, Frank Perry], unsigned, pages 12 - 13.

"Days of Wine and Roses," Paul Mayersberg, pages 14 - 17.

"Godard Le Petit Soldat [Los Cien Caballeros]," Barry Boys, pages 18 - 20.

"Report from the Cannes Film Festiva" [The Leopard, The Birds, Carambolages, Le Rat D'amerique, Optimistitcheskaia Traguedia, The Diabolical Queen, Lord of the Flies, Otto e Mezzo, I Fidanzati, Pour la suite du monde, How to be Loved, Codin, El oltro cristobal, Harikiri, La Jetee, Joli Mai, Seul ou avec d'autres, Barnvagnen, Hallelujah the Hills!, La baie des anges, David and Lisa, Les Vacances Portugaises, Octobre a Paris,], Mark Shivas, pages 21 - 27.

"Panic in the Year Zero," Paul Mayersberg, pages 28 - 29.

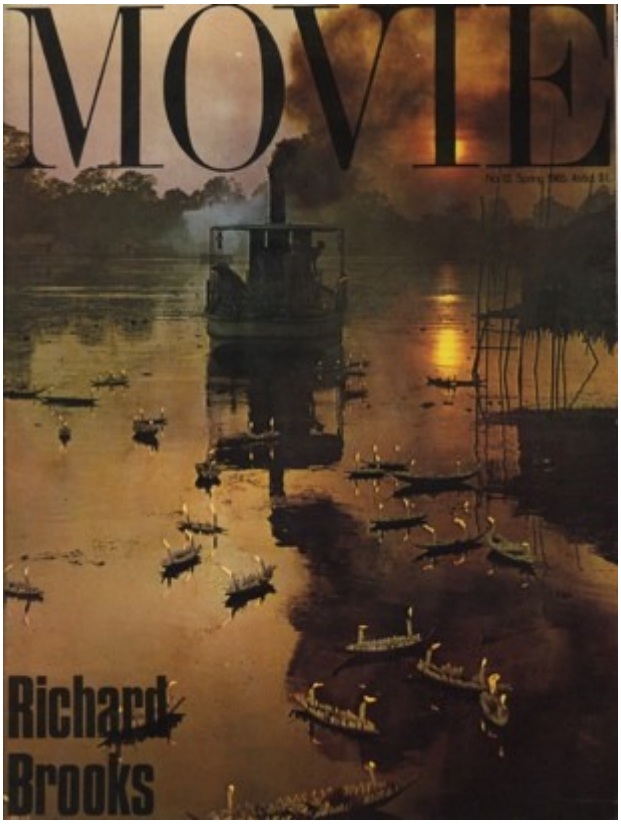
"Angel Baby," unsigned, pages 30 - 31.

" Freaks," Paul Mayersberg, page 32.

"Towers Open Fire," Ian Cameron, page 33.

"Recommendations," [Ninotchka, Station Six — Sahara, The Nutty Professor], unsigned, page 34.

"Other Films," [unsigned list of unreviewed movies], pages 35 - 36.



Issue No. 12

Spring, 1965 (slick cover, center stapled, with book bond interior pages)

Theme: Richard Brooks.

"Richard Brooks Interview," Ian Cameron, Mark Shivas, Paul mayersberg, V. F. Perkins, pages 2 - 9.

"Conservative Idealist," Paul Mayersberg, pages 10 - 12.

"Two Christian Films," Raymond Durgnat, pages 13 - 14.

"Foreword to Lord Jim," Richard Brooks, pages 15 - 16.

"Filmography," Richard Brooks, Tom Vallance, pages 16 - 17.

"The Hundred Horsemen [Los Cien Caballeros]," Jose Luis Guarner, pages 18 - 19.

"The Universal Hitchcock [Two Hitchcock Films, The Birds, Marnie]," Ian Cameron and Richard Jeffery, pages 21 - 24.

"King and Country," Charles Barr, pages 25 - 27.

"Tours 64," Raymond Durgnat, pages 28 - 30.

" Jean-Luc Godard Interviews Michelangelo Antonioni," Jean-Luc Godard, Jean-Louis Comoli, Francois Weyergans, Ian Cameron, pages 31 - 34.

"Man's Favorite Sport," Paul Mayersberg, page 35.

"Cheyenne Autumn," V. F. Perkins, pages 36 - 37.

"Sunday in New York," Mark Shivas, page 37.

"The Silence," Robin Wood, page 38.

"Hollywood," Peter Bogdanovich, pages 39 - 40.

"Madrid," Jose Luis Guarner, pages 40 - 41.

"New York," Andrew Sarris, page 41.

"Paris," Jean Douchet, page 42.

"Rome," Adriano Apra, pages 42 - 43.

"Stockholm," Stig Bjorkman, pages 43 - 44.

"London," Stig Bjorkman, pages 44 - 45.

"Small Talk and Short Reviews" [My Fair Lady, Therese Desqueyroux, Raven's End, Fail Safe, Goodbye Charlie, A Shot in the Dark, Tous Les Garcons S'apellent Patrick, Rio Conchos, page 44].

Issue No. 13

Summer, 1965 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Josef von Sternberg

" Une femme mariee, " Philip French, pages 2 - 5.

" Now About These Women, " Ian Cameron, pages 6 - 9.

" Deserto Rosso, " Robin Wood, pages 10 - 13.

" Otto [Preminger on In Harm's Way], " Ian Cameron, pages 14 - 16.

" Josef von Sternberg [Filmography], " Peter Bogdanovich, pages 17 - 23.

" Encounters with Josef von Sternberg, " Peter Bogdanovich, pages 24 - 25.

" Six Films of Josef von Sternberg, " Raymond Durgnat [as O. O. Green], pages 26 - 13.

" Tokyo Story, " Robin Wood, pages 32 - 33.

" Therese, " James Leahy, pages 34 - 35.

" The Killers, " Mark Shivas, pages 35 - 36.

" Cleopatra, " Paul Mayersberg, pages 36 - 37.

" Le Crime de M. Lange, " Charles Barr, pages 37 - 38.

" Lord Jim, " Paul Mayersberg, pages 38 - 39.

" The Patsy, " Richard H. Bedford, page 39.

" Small Talk: Hollywood, " Peter Bogdanovich, page 40.

" Small Talk: Madrid, " Jose Luis Guarner, pages 40 - 41.

" Small Talk: New York, " Andrew Sarris, page 41.

" Small Talk: Rome, " Adriano Apra, pages 42 - 43.

" Small Talk: Stockholm, " Stig Bjorkman, page 43.

" Small Talk: London, " unsigned, pages 43 - 44.

" Other Films [The Greatest Story Ever Told, Mata Hari,Dear Heart,The Rounders,Three Godfathers,The Ipcress File,The Americanization of Emily,That Man From Rio,Von Ryan's Express,The Knack,Baby, The Rain Must Fall, Major Dundee], " unsigned, pages 44 - 45.

Issue No. 14

Autumn, 1965 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: British Cinema

" British Lion, " Mark Shivas, pages 1 - 4.

" Richard Lester, " Philip French, pages 5 - 11.

" Clive Donner [Interview], " Ian Cameron and Mark Shivas, pages 12 - 16.

" Michael Powell, " Raymond Durgnat [as O. O. Green, pages 17 - 20.

" William Klein and Dr. Zhivago, " William Klein, pages 21 - 23.

" Le Bonheur, " Sallyann Blair, pages 24 - 25.

" Repulsion, " Charles Barr; Peter van Bagh, pages 26 - 28.

" Major Dundee, " James Leahy, pages 29 - 32.

" La Baie des Anges, " Robin Wood, pages 33 - 35.

" Judex, " Ian Cameron, pages 36 - 38.

" Small Talk: Cannes, " Mark Shivas; Ian Cameron, pages 39 - 41.

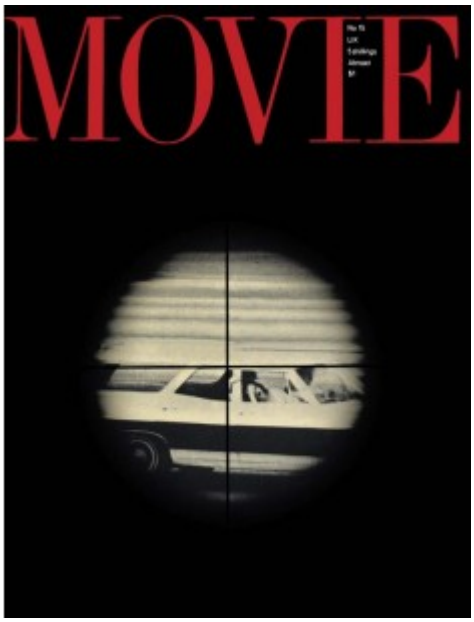
" Small Talk: Hollywood, " Peter Bogdanovich, pages 41 - 42.

" Small Talk: Madrid, " Jose Luis Guarner, pages 42 - 43.

" Small Talk: New York, " Andrew Sarris, pages 43 - 44.

" Small Talk: London, " Ian Cameron, page 44.

" Other Films [Shenandoah, The Disorderly Orderly, The Hallelujah Trail, The Great Race, The Spy With My Face, Catch Us If You Can, Diary of a Chambermaid, Darling, The Amorous Adventures of Moll Flanders, How to Murder Your Wife, Cat Ballou, The Sandpiper]," unsigned, pages 44 - 43.



Issue No. 15

Spring, 1968 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: none stated

" Working Within the System: Interview with Don Siedel, " Peter Bogdanovich, pages 1 - 14.

" Donald Siegel Filmography, " unsigned, pages 15 - 17.

" Forced to be Free, or, Doing Business in a Great Art, " V. F. Perkins, pages 17 - 19.

" I Love You Love, " Stig Bjorkman, pages 20 - 21.

" From Persona, " Robin Wood, pages 22 - 24.

" Huston's Reflections, " Paul Mayersberg, pages 25 - 26.

" Bunuel: Belle de Jour 1: Love in the Afternoon, " Raymond Durgnat, pages 27 - 29.

" Bunuel: Belle de Jour 1: At Night, All Cats are Grey, " Robin Wood, pages 30 - 31.

" Targets, " unsigned, pages 32 - 33.

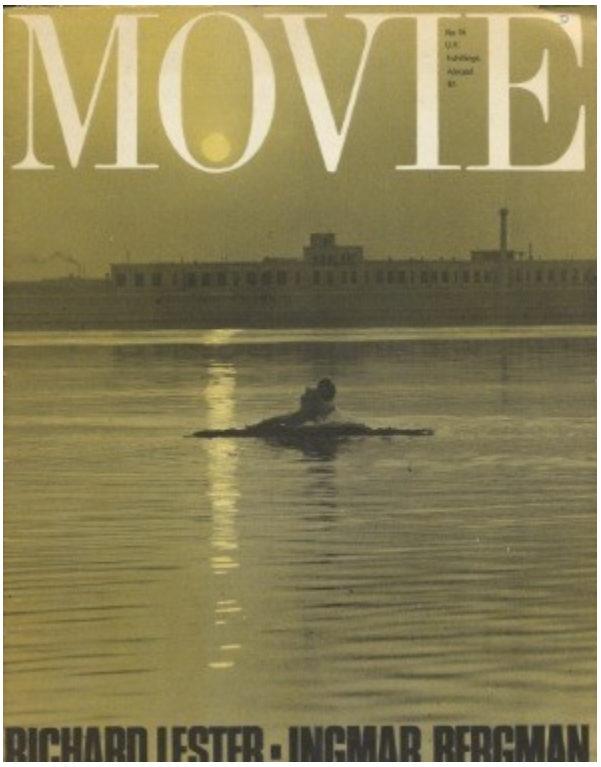
" Far From Vietnam, " Richard Winkler, pages 34 - 36.

" Small Talk: Hollywood, " Peter Bogdanovich, pages 36 - 37.

" Small Talk: Barcelona, " Jose Luis Guarner, pages 37 - 38.

" Small Talk: Rome, " Adriano Apra, pages 38 - 39.

" Small Talk: London: Charlie Bubbles, Romeo and Juliet Sebastian" Mark Shivas, page 40.



Issue No. 16

Winter, 1968-1969 (slick cover with book bond interior pages)

Theme: Richard Lester, Ingmar Bergman.

"Interview with Ingmar Bergman," Stig Björkman, Torsten Manns, and Jonas Sima, pages 2 - 8.

"Hour of the Wolf," Robin Wood, pages 9 - 12.

"Supporting the British Cinema[Legislation and the British Cinema]," V. F. Perkins, pages 13 - 15.

"Interview with Richard Lester [with filmography]," Ian Cameron and Mark Shivas, pages 16 - 28.

"Godard and Weekend," Robin Wood, pages 29 - 33.

"The Detective," John Milton Smith, pages 33 - 34.

"The Bride Wore Black," Peter von Bagh, pages 34 - 36.

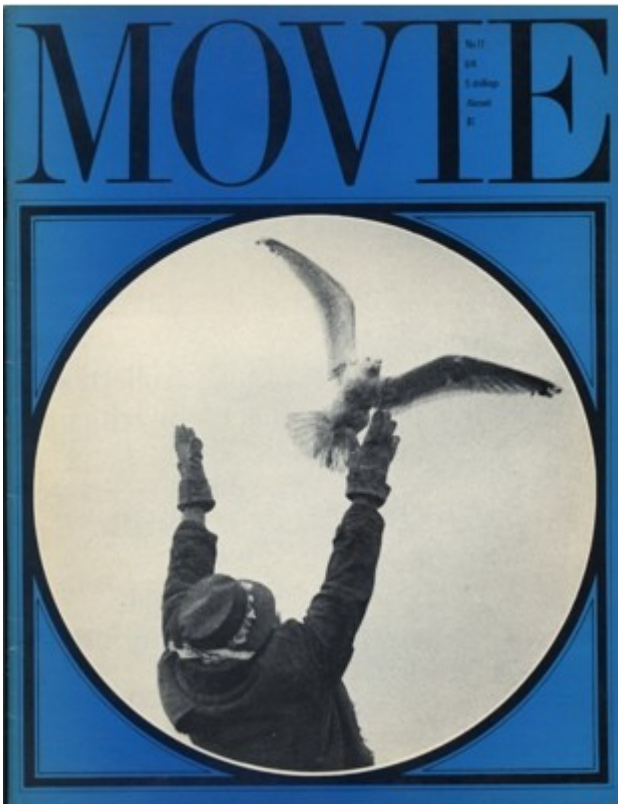
"[Letter From] Hollywood," Peter Bogdanovich, pages 36 - 37.

"[Letter from] Helsinki," Peter von Bagh, pages 37 - 38.

"Tashlin's Cartoons," Peter Bogdanovich, pages 38 - 39.

"Short Reviews [One Plus One, Bullitt, The Fireman's Ball, The Lion in Winter, Rachel, Rachel, Charly, Boom, Secret Cereony, Star!, The Thomas Crown Affair, Finian's Rainbow, If …, Rosemary's Baby]," Ian Cameron and Mark Shivas, pages 39.

"Goldfinger's Odeon," Dennis Sharp, page 41.



Issue No. 17

Winter, 1969 - '70 (slick cover, center stapled, with book bond interior pages)

Theme: Oshima.

"In Memoriam: Michael Reeves," Robin Wood, pages 2 - 6.

"Nagisa Oshima Introduction," Ian Cameron, pages 7 - 8.

"Nagisa Oshima Interview," Ian Cameron, pages 8 - 14.

"Nagisa Oshima Filmography," Ian Cameron, pages 15 - x.

"Chabrol and Truffaut," Robin Wood, pages 16 - 24.

"Samuel Fuller: Two Interviews [Paris 1965; California, 1969]," Stig Bjorkman; Mark Shivas, pages 25 - x.

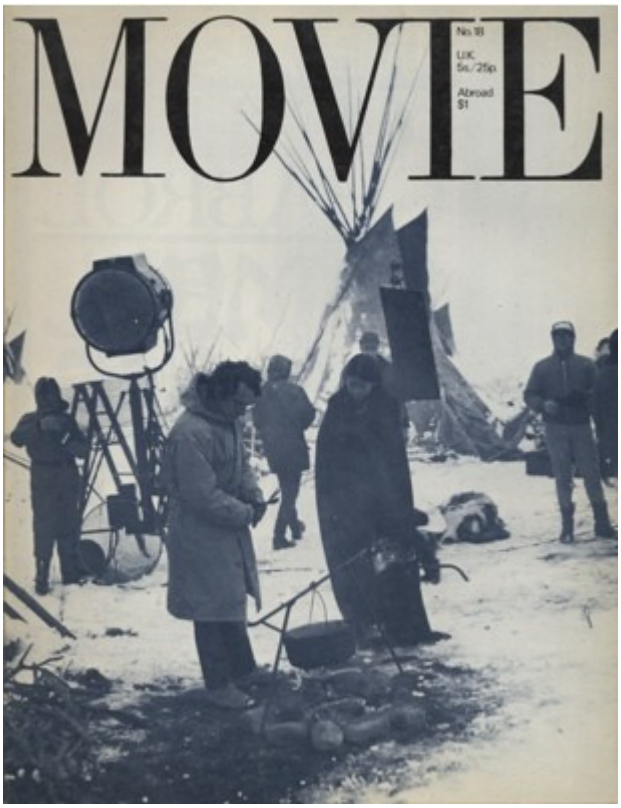
"Ingmar Bergman's Shame," Michael Walker, pages 32 - 34.

"The Party," Charles Barr, pages 34 - 35.

"Festival Films [Adalen '31, Benito Cereno, The Bookseller Who Gave Up Bathing, Breve Storia di un Piccolo Racconto, Cardillac, Dillinger e morto, Duet for Cannibals, Fellini Satyricon, La Fiancee du pirate, Hunting Scenes from Bavaria, Like Night and Day, Ma nuit chez Maud, Porcile, Prologue, Le Samourai, Un soir, un train, Sotto il segno dello scorpione, Sweet Hunters, The White Game, Z]," Ian Cameron, pages 36 - 37.

"Letter From Hollywood," Peter Bogdanovich, page 38.

"New Films [Alice's Restaurant, Michael Walker, The Arrangement, Bob and Carol and Ted and Alice, Butch Cassidy and the Sundance Kid, Che!, Easy Rider, Goodbye Mr. Chips, The Good Guys and the Bad Guys, John and Mary, Justine, Midnight Cowboy, The Model Shop, The Secret of Santa Vittoria, The Sterile Cuckoo, Tell Them Willie Boy is Here, Topaz, True Grit, Sweet Hunters, The White Game, Z, La voie lactee, The Wild Bunch, Winning, Women in Love]," otherwise unsigned, but presumably Ian Cameron, pages 38 - 40.



Issue No. 18

Winter, 1970 - '71 (slick cover, center stapled, with book bond interior pages)

Theme: Arthur Penn.

"Claude Chabrol Interview," Michel Ciment, Gerard Legrand, Jean-Paul Torok, pages 2 - 9.

"The Old Age of Alfred Hitchcock [Topaz]," Michael Walker, pages 10 - 13.

"Elia Kazan's The Arrangement," John M. Smith, pages 14 - 17.

"Eric Rohmer's Ma Nuit chez Maud," Jim Hillier, pages 18 - 20.

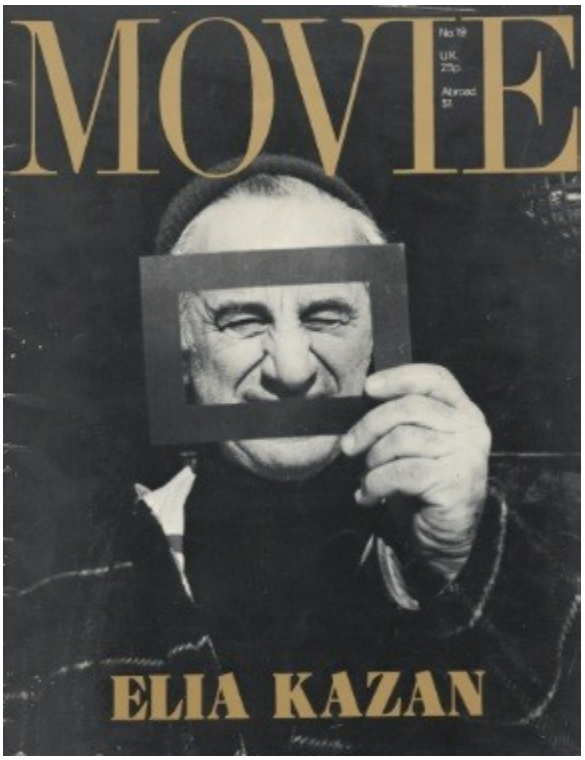
"Zabriski Point," Robin Wood, pages 21 - 23.

"[Jacques Demy's] Model Shop," Jim Hillier, pages 24 - 25.

"Arthur Penn in Canada," Robin Wood, pages 26 - 36.

"New York Festival [La Musica, Praise Marx and Pass the Ammunition, Je t'aime, je t'aime, The Garden of Delights, The Cannibals, The Scavengers, Even Dwarfs Started Small, Tristana, The Spider's Stratagem, The Conformist, Days and Night in the Forest]," Robin Wood, pages 37.

"Festival Films: Cannes, Venice, London[Le Boucher, Canadian Movies [A Married Couple, La Chambre Blanche, Q-Bec My Love, Mon Amie Pirette, Wow!, Ou etes-vous done ..., Entre tu et vous, La Regne du jour,], Deep End, L'enfant sauvage, La faute de l'abbe Mouret, Der Leone have Sept Cabecas, Leo the Last, The Night of Counting the Years, Petit a petit, Socrate, La Strategia del ragno, Tell Me That You Love Me, Junie Moon, Tristana, Uomini Contro, Urtain, Vent d'est, Wanda]," Robin Wood, pages 37.



Issue No. 19

Winter, 1971-1972 (slick cover with book bond interior pages)

Theme: Elia Kazan.

Elia Kazan interview, Stuart Byron and Martin L. Rubin, pages 1 - 13.

"Out of the 1940s," Jim Hillier, pages 14 - 16.

"Kazan and Williams," Jim Hillier, pages 17 - 18.

"Three Liberal Films," John M. Smith, pages 19 - 21.

"East of Eden," Jim Hillier, pages 22 - 23.

"Wild River," Michael Walker, pages 24 - 28.

"The Kazan Problem," Robin Wood, pages 29 - 31.

"Splendor in the Grass," Michael Walker, pages 32 - 34.

"America, America," V. F. Perkins, pages 35 - 38.

"Plays, Films, Novels," Jim Hillier, pages 38 - 40, a Kazan filmography.

Issue No. 20

Spring, 1975 (Perfect bound with two color cover on slick paper with book stock interior pages)

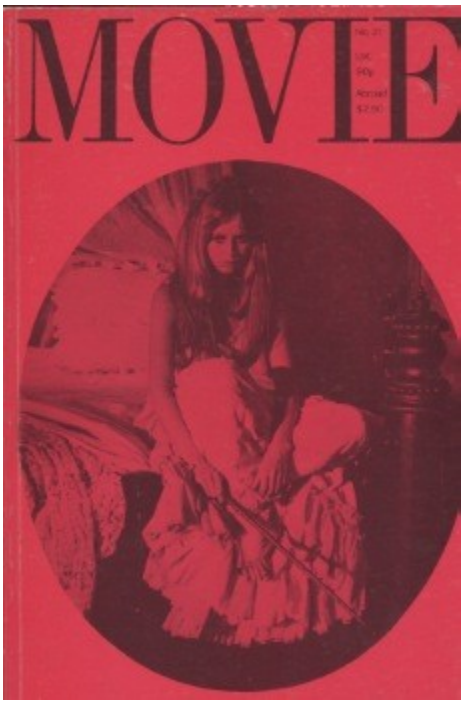
Theme: The Return of Movie

" The Return of Movie, " Ian Cameron, V. F. Perkins, Michael Walker, Jim Hillier, Robin Wood, pages 1 - 26 [a roundtable discussion on changes in cinema and criticism since the last issue of the magazine].

" Approaching Television, " Charles Barr, pages 26 - 28.

" Genre and Movies, " Douglas Pye, pages 29 - 42.

" Claude Chabrol: Into the 'Seventies, " Michael Walker, pages 44 - 64.



Issue No. 21

Autumn, 1975 (Perfect bound with two color cover on slick paper with book stock interior pages)

"Smart-ass and Cutie-pie: Notes Towards an Evaluation of Altman," Robin Wood, pages 1 - 17.

American Cinema in the '70s

" Jennifer on my Mind, " Jim Hillier, pages 18 - 21.

" Junior Bonner, " Douglas Pye, pages 22 - 25.

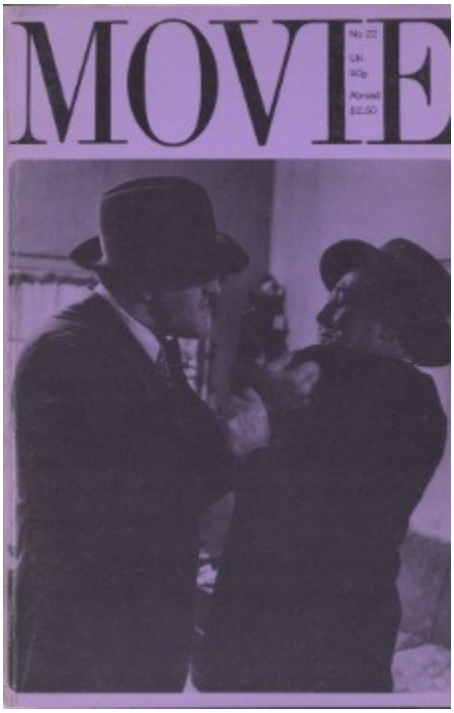
" The Pursuit of Happiness, " Tom Ryan, pages 26 - 29.

" The Towering Inferno, " Richard Dyer, pages 30 - 33.

" Two-Lane Blacktop, " Terence Butler, pages 34 - 37.

" Making do ... Or Better? The American TV Film, " John M. Smith, pages 38 - 45.

" The Making of a Television Series: Upstairs, Downstairs, " Charles Barr, Jim Hillier, V.F. Perkins, pages 46 - 63.



Issue No. 22

Spring, 1976 (Perfect bound with two color cover on slick paper with book stock interior pages)

" Mandingo, " Andrew Britton, pages 1 - 22.

" Richard Fleischer on Mandingo, " Ian Cameron and Douglas Pye, pages 23 - 29.

American Cinema in the '70s

" The Way We Were, " Richard Dyer, pages 30 - 33.

" Night Moves, " Michael Walker, pages 34 - 38.

" Alice Doesn't Live Here Anymore, " Christine Geraghty, pages 39 - 42.

" John Ford and the Critics, " Douglas Pye, pages 43 - 52.

" Feminist Film Criticism, " Janey Place and Julianne Burton, pages 53 - 62.

" Comment: Television and Criticism, " Joe Stefanos, pages 63 - 64.

Issue No. 23

Winter, 1976 - 1977 (Perfect bound with two color cover on slick paper with book stock interior pages)

"Bertolucci: Before 1900, " Robin Wood, pages 1 - 8.

"Bertolucci: Thinking About Father, " Andrew Britton, pages 9 - 22.

American Cinema in the '70s

" Race with the Devil, " Robin Wood, pages 23 - 26.

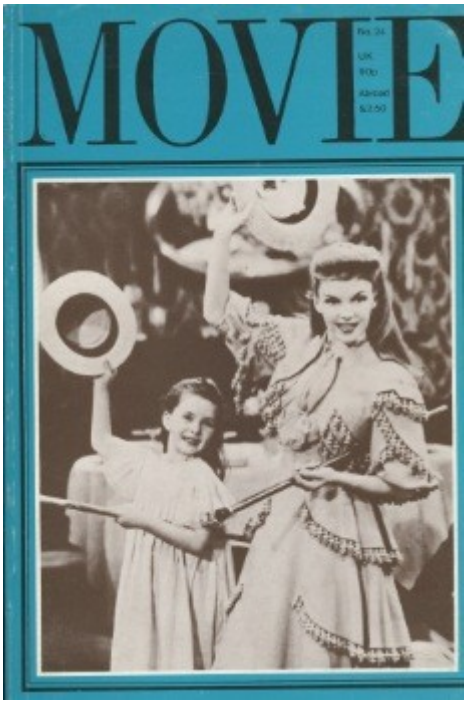
" Jaws, " Andrew Britton, pages 27 - 32.

" Dog Day Afternoon, " Robin Wood, pages 33 - 36.

" The Wind and the Lion, " Peter Benson, pages 36 - 38.

" The Sound of Music, " Richard Dyer, pages 39 - 49.

" [Robert] Aldrich Interview, " Pierre Sauvage, pages 50 - 64.



Issue No. 24

Spring, 1977 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: The Musical

" Entertainment and Utopia, " Richard Dyer, pages 2 - 13.

" Show-Making, " Dennis Giles, pages 14 - 25.

" Interview with Stanley Donen, " Jim Hillier, pages 26 - 35.

" The Backstage Musical, " John Belton, pages 36 - 43.

" Art, Music, Nature, and Walt Disney, " William Paul, pages 44 - 52.

Some Other Musicals

" Love Me Tonight, " Paddy Whannel, pages 53 - 54.

" The Belle of New York, " Martin Sutton, pages 54 - 55.

" Lili, " Martin Sutton, pages 55 - 57.

" Brigadoon, " Martin Sutton, pages 57 - 58.

" My Sister Eileen, " Paddy Whannel, pages 58 - 59.

" Hello, Dolly! , " Michael Walker, pages 60 - 61.

" On A Clear Day You Can See Forever, " Jim Cook, pages 61 - 62.

Issue No. 25

Winter, 1977 - 1978 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Genre and History

" Genre and History: Fort Apache and The Man Who Shot Liberty Valance, " Douglas Pye, pages 1 - 11.

American Cinema in the '70s

" The Texas Chainsaw Massacre, " Tony Williams, pages 12 - 16.

" The Exorcist, " Andrew Britton, pages 16 - 20.

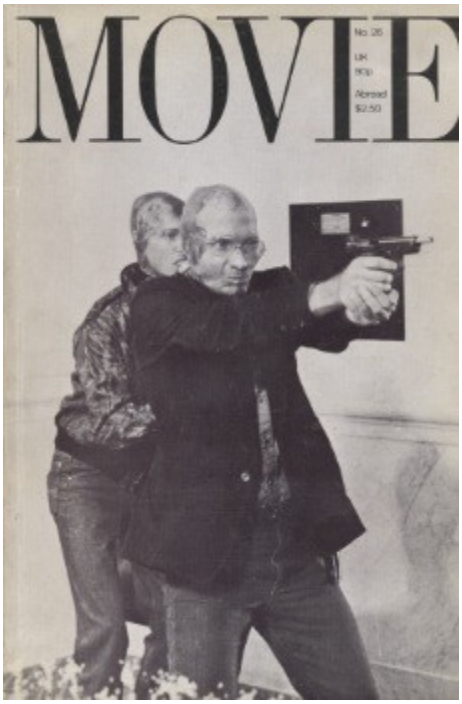
" Carrie, " David Pirie, pages 20 - 24.

" White Line Fever, " Aaron Lipstadt, pages 25 - 29.

" Lana: Four Films of Lana Turner, " Richard Dyer, pages 30 - 52.

" Notes on Sirk and Melodrama, " Laura Mulvey, pages 53 - 57.

" Writing for Television: Interview with E.A. Whitehead, " V. F. Perkins and Douglas Pye, pages 58 - 64.



Issue No. 26

Winter, 1978 - 1979 (Perfect bound with two color cover on slick paper with book stock interior pages)

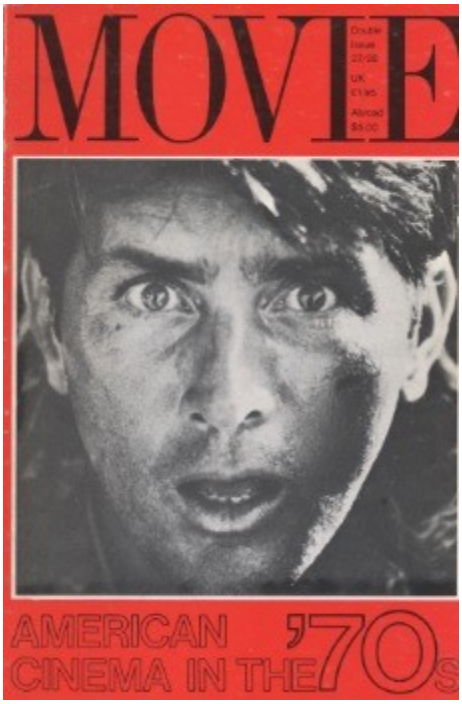
Theme: Interpretation

" Editorial [editor's note], " [unsigned, but presumably Ian Cameron], page 1.

" The Ideology of Screen, " Andrew Britton, pages 2 - 28.

" Scriptwriter and Director: Interview with Walter Hill, " Alain J. Silver and Elizabeth Ward, pages 29 - 42.

" Arthur Penn: The Flight from Identity, " Terence Butler, pages 43 - 64.



Issue No. 27 - 28

Winter-Spring, 1980 - 1981 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: American Cinema in the 1970s

" Sideshows: Hollywood in Vietnam, " Andrew Britton, pages 2 - 23.

" The Incoherent Text: Narrative in the '70s, " Robin Wood, pages 24 - 42.

" The Economic Background, " Chris Hugo, pages 43 - 49.

" Sisters, " Robin Wood, pages 50 - 54.

" Squirm, " Wayne Drew, pages 55 - 60.

" Papillon, " Richard Dyer, pages 60 - 65.

" The Great Waldo Pepper, " Andrew Britton, pages 66 - 70.

" A Matter of Time, " Richard Lippe, pages 70 - 73.

" The Other Side of Midnight, " Andrew Britton, pages 73 - 77.

" Ulzana's Raid, " Douglas Pye, pages 78 - 84.

" Three Women's Films, " Christine Geraghty, pages 85 - 90.

" Mahogany, " Richard Dyer, pages 91 - 94.

" Grease, " Deborah Thomas, pages 94 - 98.

" Yanks, " Marion Jordan, pages 99 - 104.

" 10, " Andrew Britton, pages 105 - 108.

" Last Chants for a Slow Dance, " Jim Hillier, pages 108 - 116.

" Family Horror, " Tony Williams, pages 117 - 126.

Issue No. 29 - 30

Summer, 1982 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Max Ophuls and Melodrama

" Melodramas and the American Cinema, " Michael Walker, pages 2 - 38.

" Ophus in Hollywood, " Michael Walker, pages 39 - 60.

" Letter from an Unknown Woman, " V.F. Perkins, pages 61 - 72.

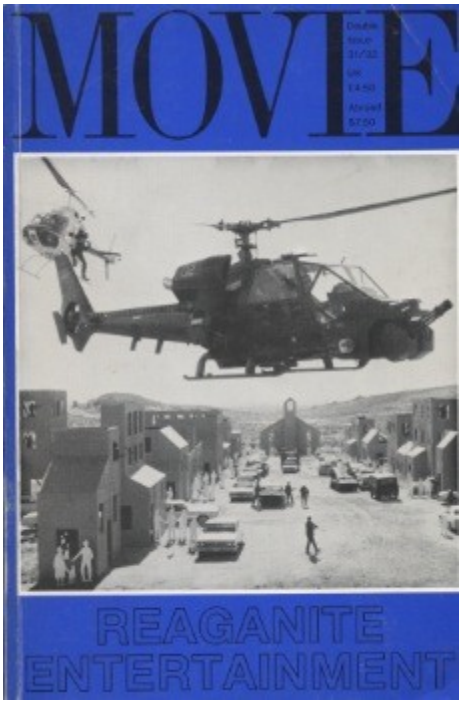
" La Ronde, " Deborah Thomas, pages 73 - 79.

" Le Plaisir, " Douglas Pye, pages 80 - 89.

" Metaphor and Mimesis: Madame De... , " Andrew Britton, pages 90 - 107.

" Lola Montes Discussion, " Andrew Britton, Ian Cameron, V. F. Perkins, Douglas Pye, Michael Walker, pages 108 - 121.

" Melodrama in the 'Seventies, " Richard Lippe, pages 122 - 127.



Issue No. 31-32

Winter, 1986 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Reaganite Entertainment

" Blissing Out: The Politics of Reaganite, " Andrew Britton, pages 1 - 42.

" The Economics of Independence: Roger Corman and New World Pictures, 1970 - 1980, " Jim Hillier and Aaron Lipstadt, pages 43 - 53.

" BBS: Auspicious Beginnings, Open Endings, " Teresa Grimes, pages 54 66.

" Easy Rider and Hollywood in the 'Seventies, " Chris Hugo, pages 67 71.

" Heaven's Gate Reopened, " Robin Wood, pages 72 - 83.

" US Film Industry: Economic Background Part Two, " Chris Hugo, pages 84 - 87.

" Martin Scorsese: Five Films, " Bryan Bruce, pages 88 - 84.

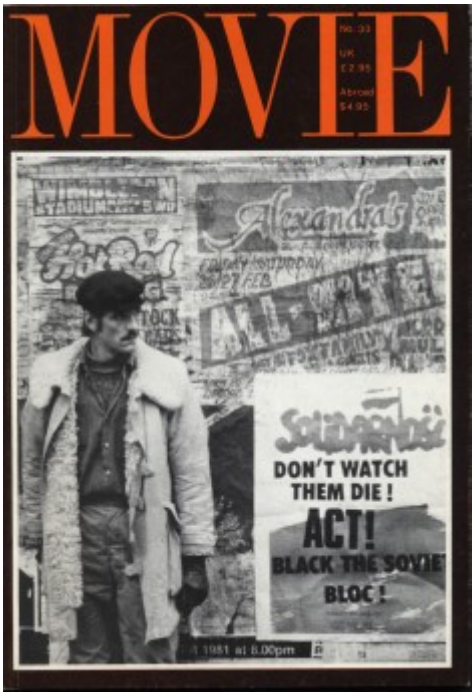
" New York New York and the Hollywood Musical, " Richard Lippe, pages 95 - 100.

" New York New York: Looking at De Niro, " Lez Cooke, pages 101 - 107.

" Raging Bull: The Homosexual Subtext, " Robin Wood, pages 108 - 114.

" It's Alive, " Bryan Bruce, pages 115 - 117.

" Larry Cohen Interview, " Robin Wood and Richard Lippe, pages 118 - 128.



Issue No. 33

Winter, 1989 (slick cover, perfect bound, with book bond interior pages)

Theme: Mark Shivas and TV.

"Cagney and Lacey," Jim Hillier, pages 1 - 14.

"Interview with Mark Shivas," Charles Barr and Jim Hillier, pages 15 - 30.

"Mark Shivas Film and Television Production Credits," pages 31 - 33.

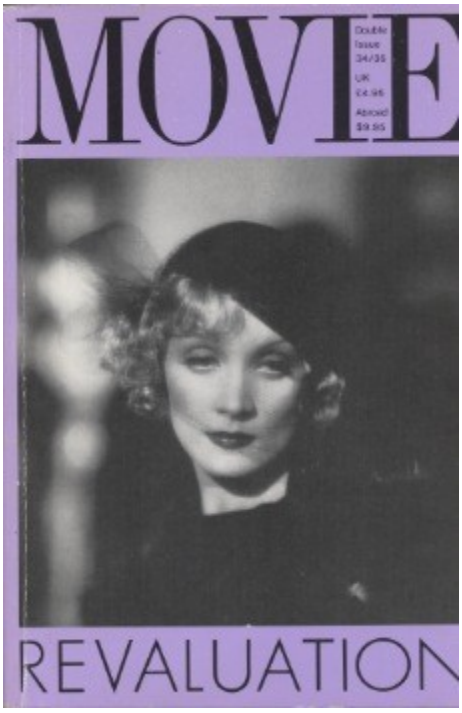
"Interview with Troy Kennedy Martin," plus filmography, Lez Cooke, pages 34 - 39. Edge of Darkness," Lez Cooke, pages 40 - 45.

"Bordwell and Hollywood," Douglas Pye, pages 46 - 52.

"n Defence of Fatal Attraction," N. A. Morris, pages 53 - 55.

"Three Films of Brian De Palma," Chris Hugo, pages 56 - 62.

"Letter: Psychoanalysis and Criticism," Peter Benson, pages 63 - 64 [A lengthy letter questioning the use of psychoanalysis in recent essays by Andrew Britton and Robin Wood].



Issue No. 34 - 35

Winter, 1990 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Revaluation

" Must We Say What We Mean? Film Criticism and Interpretation, " V.F. Perkins, pages 1 - 6.

" Blonde Venus, " Deborah Thomas, pages 7 - 15.

" Secret Beyond the Door, " Michael Walker, pages 16 - 30.

" All I Desire, " Michael Walker, pages 31 - 47.

" All That Heaven Allows: Another Look at Sirkian Irony, " Bruce Babington and Peter Evans, pages 48 - 58.

" Altair IV Revisited: Forbidden Planet, " Peter Boss, pages 59 - 64.

" The Adventures of Rafe Hunnicut: The Bourgeois Family in Home from the Hill, " Ed Gallafent, pages 65 - 81.

" Reflections on Peeping Tom, " N. A. Morris, pages 82 - 97.

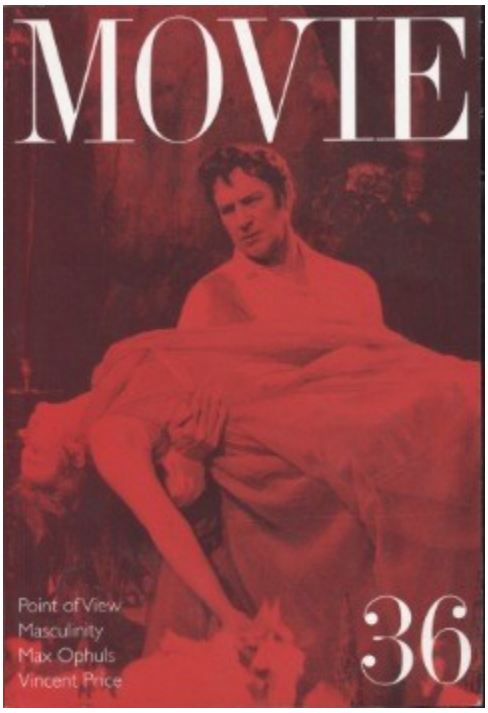
" (nostalgia), " Jim Hillier, pages 98 - 102.

" Demon, a.k.a., God told Me To, " Elayne Chaplin, pages 103 - 107.

" Separations: Chantal Akerman's News From Home and Toute une nuit, " Richard Kwietniowski, pages 108 - 118.

" The American Trauma: Paris Texas, " David Russell, pages 119 - 127.

" Lawrence Alloway, " Ian Cameron, page 128.



Issue No. 36

2000 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Interpretation

[editor's note, unsigned, but presumably Ian Cameron] inside front cover.

" Movies and Point of View: Rio Bravo; Some Dimensions of Point of View; The Opening of The Lusty Men, " Douglas Pye, pages 2 - 34.

" A Cinema of Repression: De Niro and Depardieu, " David Russell, pages 35 - 49.

" The Ghost and the Machine: Fantasies of Masculinity in Some American Films of the 1980s and early 1990s, " Deborah Thomas, pages 50 - 61.

" La Signora Di Tutti, " Michael Walker, pages 62 - 72.

" Ophuls Contra Wagner and Others, " V. F. Perkins, pages 73 - 79.

" Pleasures and Excess: Vincent Price and the Horror Film, " Leon Hunt, pages 80 - 96.

Movie online

In August of 2010, after the death of Ian Cameron, and under the aegis of the Universities of Warwick, Reading, and Oxford, an

editorial board of 12 members of the academy and many past contributors to* Movie*, rebooted* Movie as Movie: A Journal of Film Criticism*. The current issues of this biannual on-line magazine as of this writing always reside on a home page, while back issues are found on a "past issues" page.

Issue No. 1, August, 2010

Edited by Edward Gallafent and John Gibbs.

Editorial

Ian Cameron: a Tribute
V. F. Perkins

Films, Directors and Critics
Ian Cameron (reprinted from *Movie* issue No. 2).

Access and Excess in *The Texas Chain Saw Massacre*
Lucy Fife Donaldson

Sleeping with Half Open Eyes: Dreams and Realities in *The Cry of the Owl*
John Gibbs

Fugitive Physicality and Female Performance in Rainer Werner Fassbinder's *The Marriage of Maria Braun*, *Veronika Voss,* and *Lola*
Kate Leadbetter

Notes on Quirky
James MacDowell

At the Border: the Limits of Knowledge in *The Three Burials of Melquiades Estrada* and *No Country for Old Men*

Douglas Pye

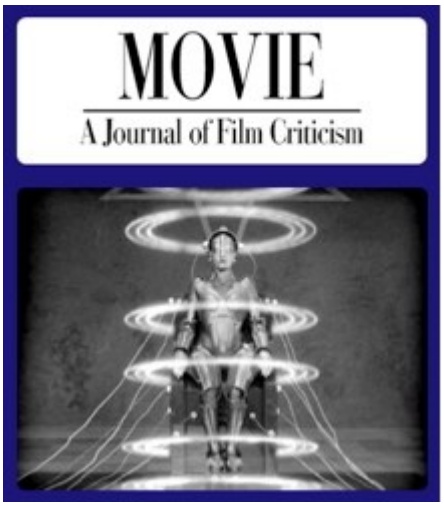
Limbo: Frustrated Narration
Deborah Thomas

Acting Ordinary in *The Shop Around the Corner*
George Toles

The Rhetoric of *The Wire*
James Zborowski

Review: Le Giornate del Cinema Muto, Pordenone, 3 – 10 October 2009
Michael Walker

Robin Wood and Ian Cameron



Issue No. 2, May 2011

Edited by Douglas Pye and Michael Walker.

Fritz Lang Dossier, Part 1

Notes on *Metropolis*
Michael Walker

M: Leading the Blind
Douglas Pye and Iris Luppa

Das Testament des Dr Mabuse
Michael Walker

Susan Hayward in the 50s
Edward Gallafent

Madame Bovary, C'est Moi – Signed, Vincente Minnelli
Mark Rappaport

Robin Wood: A Tribute

Psychoanalyse de *Psycho* / Psychoanalysis of *Psycho*
Robin Wood

[Originally published in *Cahiers du cinema* Issue No. 113, 1960, and published here in the original French and in an English translation by Louis Marcorelles.]

"Attitudes in *Advise and Consent*"
Robin Wood
[A reprint from *Movie* No. 4, 1962.]

"In Memoriam Michael Reeves"
Robin Wood
[A reprint from *Movie* No. 17, 1969-1970.]

"Sense of Dislocation" [on *Last Tango in Paris*]
Robin Wood
[A reprint from the *Times Educational Supplemen*t, 23 March, 1973.]

"Signs and Motifs" [on *High Plains Drifter*]
Robin Wood
[A reprint from the *Times Educational Supplement*, 18 September, 1973.]

"Moments of Release" [on *Cries and Whispers*]
Robin Wood
[A reprint from the *Times Educational Supplement*, 2 March, 1973.]

"Call Me Ishmael" [on *Fanny and Alexander*]
Robin Wood
[A reprint from *Canadian Forum*, issue No. 41, 1983.]

Issue No. 3, December 2011

Edited by Douglas Pye and Michael Walker.

The Fritz Lang Dossier, Part 2

Rush to Judgement: Imperfect Justice in *Fury* (1936)
Stella Bruzzi

You Only Live Once (1937)
V. F. Perkins

Going Straight: The Past and the Future in *The Return of Frank James* (1940)
Edward Gallafent

The Woman in the Window (1944)
Mark Rappaport

Guess-Work: *Scarlet Street* (1945)
Adrian Martin

The Big Heat: Acts of Violence (1953)
Peter William Evans

Human Desire (1954)
Deborah Thomas

Lang With Lacan: The Power of the Gaze in *Moonfleet* (1955)
Peter Benson

[Also in the Issue.]

Bonjour Tristesse and the Expressive Potential of Découpage
Christian Keathley

The Texture of Performance in *Psycho* and its Remake
Alex Clayton

The Cry of the Owl: Investigating Decision-Making in a Contemporary Feature Film
John Gibbs

Issue No. 4, TK 20TK

Edited by Douglas Pye and Michael Walker.

Issue No. 5, TK 20TK

Edited by Douglas Pye and Michael Walker.

Issue No. 6, TK 20TK

Edited by Douglas Pye and Michael Walker.

Issue No. 7, TK 20TK

Edited by Douglas Pye and Michael Walker.

Magazine Contributions

Posted at 09:36 PM in Film, Robin Wood | Permalink | Comments (0)

Robin Wood Bibliography: Magazine Contributions

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Magazines

The Advocate

[Wood may have contributed to this publication, most likely in the late 1970s to the early 1980s, but certainly no later than 1996.]

American Film

"Out of the Closet and Onto the Screen," Volume 7, No. 10, 1982, pages 57 - 64, 81. [Here, Wood is one of several contributor to a discussion conducted by Albert LaValley, about the representation of gayness and gay/lesbian relationships in recent Hollywood films.]

"Beauty Bests the Beast, " September, 1983.

"Fear of Spying, " November, 1983, Volume 9, No. 2, pages 28 - 35. [The title of this article waseditorially imposed, the original title being "Male desire, Male anxiety: The Essential Hitchcock," under which title the material re-appears in Wood's *Hitchcock's Films Revisited*.]

Artforum International

“Climates and other disasters: Robin Wood on the films of Nuri Bilge Ceylan,” 45.3 (1 Nov 2006)

"Slick Shtick," (on Quentin Tarantino), 33.7 (Mar 1995): 63-66.

“Hidden in plain sight: Robin Wood on Michael Haneke's Cache,” 44.5 (1 Jan 2006)

The Australian Journal of Screen Theory

"The Homosexual Subtext: Raging Bull, " Issue No. 15 - 16, 1983.

Canadian Forum

"Cruising and Gay Lib, " May, 1980, pages 41 and 39.

Film

Cruising and Gay Lib

"Hollywood Recuperates, " November, 1980, pages 38 - 39.

"Love Stories, " March, 1981, page 38.

"'Art' and Alligators, " August, 1981, pages 38, 49.

"Airing the Closet [a review of Vito Russo's book The Celluloid Closet]," February, 1982, pages 35 - 36.

"Losey vs. Mozart, " February, 1982, pages 45 - 46.

"Returning the Look: Eyes of a Stranger, " June - July, 1982, pages 47 - 48.

"Bertrand Tavernier: Realism Rehabilitated, " December- January, 1982-3, pages 47, 49.

"The Radicalism of Scorsese, " May 1983, pages 39 - 40.

"Hollywood and the Other, " July, 1983, pages 41 - 42.

"Who Am I to Doubt the Jedi?, " August - September, 1983, pages 44 - 45.

"Heaven's Gate Reopened, " October, 1983, pages 37, 41.

"Call Me Ishmael, " November, 1983, pages 41 - 42.

"Merry Christmas, Mr. Oshima, " December, 1983, pages 37 - 38.

"King Meets Cronenberg, " January, 1984, pages 35 - 36.

"Screening Catastrophe, " February, 1984, pages 40 - 41.

"Directing Women, " March, 1984, pages 41 - 42.

"Directing Women II, " April, 1984, pages 37 - 38.

"Feminist Strategies, " May, 1984, pages 39 - 40.

"The Beresford Mystery, " June - July, 1984, pages 46 - 47.

Letter on Bruce Beresford, October, 1984, page 5.

"Repo Man, " October, 1984, pages 35, 38.

"Feeling Sorry for Men, " November, 1984, pages 41 - 42.

"Other Countries, " December, 1984, pages 38 - 39.

"Dead End, " January, 1985 [misprinted 1984 in the issue], pages 41 - 42.

"Country Matters, " March, 1985, pages 40 - 41.

"Kate and Keaton, " April, 1985, pages 39 - 40.

Letter entitled "Freud, Fetishism and the Phallus, " May 1985, pages 5 - 6.

"Whose Cinema?, " May, 1985, pages 37 - 38 [A response to Bruce Eder's controversial essay "The Cinema We Need, " in Canadian Forum, February, 1985, pages 32 - 35].

"Bertrand Tavernier, " June - July, 1985, pages 49 - 50.

"Yentl Goes to Hollywood, " August - September, 1985, pages 49 - 50.

"The Dragonslayers, " November, 1985, pages 41 - 42.

"Xmas Hollywood Style, " December, 1985, pages 33 - 34.

"The Leaden Times, " January, 1986, pages 41 - 42.

Cahiers du cinema

"Psychanalyse de psycho, " Issue No. 113, November, 1960.

Chaplin

"Marnie, " Issue No. 54, March, 1965.

"Hawks!, " Issue No. 62, March, 1966.

Christopher Street

[Still subject to research. Wood apparently contributed to *Christopher Street* c. 1978 - 1983.]

Cine

“El radicalismo de Scorsese,” Issue No. 22, 77, March 1984

December

"The Question of Fellini Continnued, " Issue No. 2 - 3, Summer, 1967.

Definition

"The Toad in the Bread," Issue No. 3, 1960 .

A TOAD IN THE BREAD

"New Criticism?, " Issue No. TK, 1961 (?).

Film Comment

"Tabu, " Issue No. 2, Summer, 1971.

"Shall We Gather At the River?: The Late Films of John Ford, " Issue No. 3, Fall, 1971.

"Klute," 8.1, (Spring 1972): 32-37

"Lost in the Wood, " Issue No. 4, November - December, 1972. [Under the pseudonym of George Kaplan, which is the name of the non existent spy in *North By Northwest*: the essay is an extended auto-critique, and was later reprinted in subsequent editions of Wood's Hitchcock book.]

"Letter", Volume 9, No. 2, January - February, 1973, page 70. [This is an interesting anomaly in the Wood bibliography. This is a letter written in "Swedish" English under the pseudonym "Cornelius Spegel," a character in Bergman's *The Face*, from 1958. The letter concerns "George Kaplan"'s article on Wood's treatment of Hitchcock (see the citation above).

"To Have (Written) and To Have Not (Directed), " Issue No. 3, May - June, 1973.

"Film Favorites: The Tall T," 9.4, (July-Aug 1973): 50-52.

"Terrible Buildings: The world of Georges Franju," 9.6, (Nov/Dec 1973): 43-46.

"On Carl Dreyer," 10.2 (Mar-Apr 1974): 10-17.

"Rossellini," 10.4 (July-Aug 1974): 6-11.

"Ingrid Bergman on Rossellini" (interview), 10.4 (July-Aug 1974): 12-15

"*The Hollywood Professionals Volume 3* by John Belton" (review), 11.2, (Mar/Apr 1975): 58-59.

"Sternberg's Empress: The Play of Light and Shade," 11.2, (Mar/Apr 1975): 6-12.

“The most erotic moment in the history of the cinema,” 11.2 (Mar-Apr 1975).

"Art and Ideology: Notes on Silk Stockings, " Issue No. 3, May - June, 1975.

"In Defense of Art," 11.4 (July-Aug 1975): 44-51

"Against Conclusions, " Issue No. 5, September - October, 1975.

"New Cinema at Edinburgh, " Issue No. 6, November - December, 1975.

"Democracy and Shpontanuity: Leo McCarey and the Hollywood Tradition, " Issue No. 1, January - February, 1976.

“J*acques Tourneur*,” (book review) 12.1, (Jan-Feb 1976): 60, 62-64

"Acting Up, " Issue No. 2, (March - April, 1976): 20-25.

"Murnau's Midnight to Sunrise, " Issue No.12. 3, May - June, 1976.

"*The Oxford Companion to Film*," (review) 12.6, (Nov-Dec 1976): 62-64, 68.

"Old Wine, New Bottles: Structuralism or Humanism?, " Issue No. 6, November - December, 1976.

"Ideology, Genre, and Auteur, " Issue No. 1, January - February, 1977.

"Realism and Revolution, " Issue No. 3, May - June, 1977.

"Responsibilities of a Gay Film Critic, " Issue No. 1, January - February, 1978.

"Venus de Marlene," 14.2 (Mar-April 1978): 58-63

"Return of the Repressed, " Issue No. 4, July - August, 1978.

"Gods and Monsters, " Issue No. 5, September - October, 1978, pages 19 - 25. [A longer version of material that was later truncated for *Hollywood from Vietnam to Reagan.*]

"Never Never Change, Always Going to Dance [on Fred Astaire], " September - October, 1979.

"The Dyer's Hand: Stars and Gays, " Issue No. 1, January - February, 1980.

"Neglected Nightmares, " Issue No. 2, March - April, 1980.

"The Players: *Film Commen*t's Nineties Poll, " Issue No. 1, January - February, 2000.

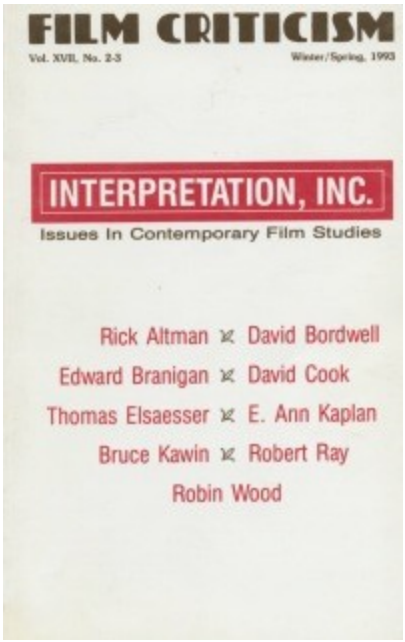
"Fresh Meat, " on Romero, Volume 44, Issue No. 1, January - February, 2008, pages 28 - 31.

"A Better Tomorrow," (on *Munyurungabo*) 44.2 (Mar-Apr 2008): 30-31.

" Private Property: Patrice Chéreau's Gabrielle and the Collapse of Western Civilization," Volume 44, Issue No. 6, November - December, 2008, pages 50 - 52, 54, 56 - 57.

Film Criticism

" Critical Positions and the End of Civilization: or, A Refusal to Join the Club, " Issue No. 2 - 3, Winter - Spring, 1993.



Filmhäftet

“Hitchcocks antinazistiska filmer,” Issue No. 27, 107, 1999

“Att se Fåglarna och Marnie genom Fönstret åt garden,” Issue No. 27, 108, 1999.

"'I Just Went Gay All of a Sudden': Bögar i 1990-talets amerikanska komedier," Issue No. 109, 1, 2000.

"Ur marionetternas liv: Ingmar Bergman, Sverige och jag, " Issue No. 111, 3, 2000.

"Michael Haneke: bortom alla kompromisser, " Issue No. 114, 1, 2001.

“Livet är en fest!: eller även jag var där för att få en bit American Pie,” Issue No. 34, 117, 2001

“Apocalypse now?: George Romero och de levande döda,” Issue No. 30, 119, 2002.

"Äcklar jag dig?" eller skjut inte på Pianisten. Issue No. 30, 121, 2002

Film International

This magazine is the reborn version of the previous listing. Some of its content is one line, but as of 2006, apparently only during the shelf life of the physical issue. Frankly, it is unclear where the two essays listed below first appear, in issue 21 or earlier, or neither. For now, we are guessing that they appear in issue No. 21.

"Against and For *Irreversible*," Volume 1, No. 5, September, 2003.

"Revenge is Sweet: The Bitterness of *Audition*," Volume 2, No. 7, January, 2004.

Claire Dennis: Cinema of Transgression, Part One," Volume 2, No. 9, May, 2004.

"Only (Dis)Connect; and Never Relaxez-Vous; or, 'I Can't Sleep', Claire Denis: Cinema of Transgression, Part Two," Volume 2, No. 11, September, 2004.

"The Heroism of Disobedience and Deceit: Where Is the Friend," Volume 3, No. 14, March, 2005.

"*Exodus* Collides with the Kedma," Volume 3, No. 18, November, 2005. [On Preminger and Amos Gitai.]

"Vive L'Amour," Volume 4, No. 19, January, 2006. [On Tsai Ming-liang.]

"The skull beneath the skin: Patrice Chéreau and Son Frère," Volume 4, No. 21, July, 2006.

"*Wild Reeds*: a film of the past, for our future," Volume 4, No. 23, October.

"From *Ruggles* to *Rally*; or, America, America! The strange career of Leo McCarey," Volume 5, No. 3, May, 2007.

[One publication may be missing from the *Film International* list, as Wood may have contributed an essay on Michael Haneke to the publication.]

Film Quarterly

"Narrative Pleasures: Two Films by Jacques Rivette, " Issue No. 1, Fall, 1981.

"On and Around Brokeback Mountain, " Volume 60;Issue No. 1, Spring, 2007, pages 28 - 31.

Focus!

"Who the Hell is Howard Hawks?," [part one] Issue No. 1, February 1967.

"Who the Hell is Howard Hawks?," [part two] Issue No. 2, March[?], 1967.

Fugue

[From May, 1978 to June, 1980, Wood contributed nine reviews of newly released classical music recordings for the Toronto publication Fugue. These reviews are about one page long. The order may be incorrect, as the format of record reviews doesn't establish much continuity.] **[Research contributed by Michael Celec.]**

Mozart, a selection of piano concertos, recorded by The Prague Chamber Orchestra, conducted by Paul Bodura-Skoda.

Berwald, various recordings, by the Royal Philharmonic Orchestra.

Dvorak, various recordings, by the Czech Philharmonic Orchestra.

Mendelssohn, various recordings, by the Vienna Philharmonic Orchestra.

Schubert, *Quartet in D Minor*, by the Smetana Quartet.

Schubert, *Symphony No. 9 in D*, by the Cincinnati Symphony Orchestra.

Stravinksy, *The Rite of Spring*, and Prokofiev, *Romeo and Juliet*, by the Minnesota Orchestra.

Suk, piano works, by Pavel Stepan.

Tchaikovsky, various recordings, by various orchestras.

Hablemos de Cine

“El radicalismo de Scorsese,” Issue No. 22, 77, March 1984

Lumiere

"Essays on the Swedish Cinema, " Issue No. 32, March 1974.

"Essays on the Swedish Cinema, " Issue No. 33, April - May 1974.

Mosaic

"Burying the Undead: The Use and Obsolescence of Count Dracula, " Issue No. 2, March 1967.

Motion

"The Criminal, " Issue No. 4, February, 1963.

The New Left Review

"Jean-Luc Godard, " Issue No. 39, September - October, 1966, pages 77 - 8. [The material in this essay later appeared in longer form in "Society and Tradition: An Approach to Jean-Luc Godard" in *Jean-Luc Godard*, edited by Toby Mussman, Dutton, New York, 1968, pages 179 - 190.]

[The article is followed by a reply by Peter Wollen, writing under the pseuodonym "Lee Russell," pages 83 - 87]

New York Film Bulletin

"New Criticism?, " Issue No. 2, 1961.

Oxford Opinion

"*Apu, Les Bonnes Femmes*, and the Critics," Issue No. TK, Month TK, 1960.

"The Adventure, " Issue No. 47, May 1961.

Positif

" Avec la même sérénité," Issue No. 126, April, 1971, pages 1 - 8. [Written with Aline Wood; translated from the English by Jeannine Ciment; A critical analysis of Arthur Penn's *Little Big Man*].

"Ingmar Bergman et Le Lien," Issue No. 137, April, 1972, pages 27 - 34. [translated from the English by Jeannine Ciment; A critical analysis of Bergman's *The Touch*]

“Voyage à Tokyo,” Issue No. 203 (Feb 1978)

“Welles, Shakespeare et Webster,” Issue No. 203 (Feb 1978)

“Lang & Brecht,” Issue No. 30?, 123 (2002)

Screen

"Ghostly Paradigm and H.F.C.: A Reply to Alan Lovell, " Issue No. 3, May - June, 1969.

Screen Education

" Film Studies at the University of Warwick, " Issue No. 19, Summer, 1976.

Se — det er Film

"Den ny kritik, " Issue No. 3, 1966.

Sight and Sound

"Top Ten 1972, " Issue No. 1, January - February, 1972.

"Top Ten 1982, " Issue No. 4, Autumn, 1982.

"Top Ten Films, " Issue No. 8, December, 1992.

Take One

"Hitchcock's British Films, " Volume 6, Number 1, May, 1978, pages 53 - 54 [a review of Maurice Yacowar's critical study, Hitchcock's British Films].

Toronto Globe and Mail

“Film Censorship,” 12 Dec, 1978, page 15. (“The following is part of a letter to Don Sims, director of the Ontario Board of Motion Pictures Censors…”)

"The Man Who Knew Just Enough," 12 Dec, 2003, page unknown; a surprised positive review of Patrick McGilligan's *Hitchcock: A Life in Darkness and Light*.

“Two Cheers for Hollywood” 18 Dec, 2004, page unknown; book review of A History of Hollywood by David Thomson

University Vision

"Film Studies at Warwick, " Issue No. 12, December, 1974.

[Cambridge Student Magazine, Title Currently Unknown]

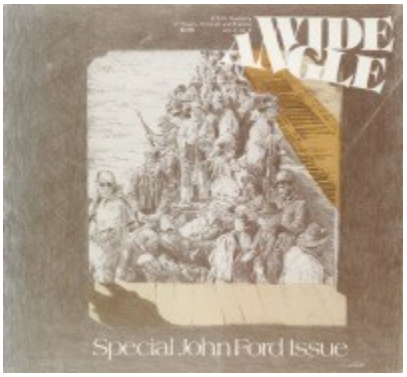
[According to Wood's introductin to the latest version of *Hitchcock's Films*, Robin Wood contributed fiction to a Cambridge student magazine in the very early 1950s. Research continues in tracking down these titles.]

The Welwyn Garden City High School Film Bulletin

[This school publication may contain the first film criticism by Robin Wood. Research continues about this and other early. We would appreciate it if Mr. **David Moran** would attempt to contact us about Wood contributions to this publication.]

Wide Angle

"Filmmaking: An Interview with Wim Wenders," Peter Lehman, Robin Wood, and Edward Lachman, Wide Angle, Vol. 2, No. 4, 1978, pages 73 - 79.



"The American Family Comedy: From Meet Me in St. Louis to The Texas Chainsaw Massacre ," Peter Lehman, Robin Wood, and Edward Lachman, Wide Angle, Vol. TK, No. 2, 1979, pages TK.

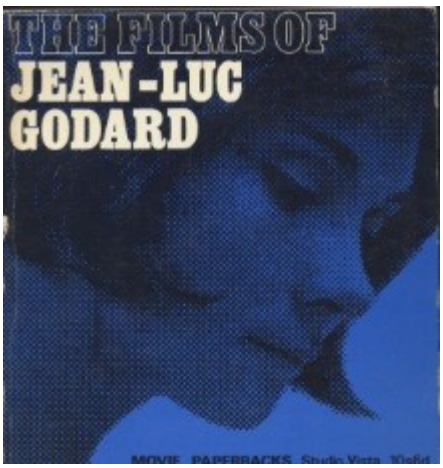
Posted at 09:08 PM in Film, Robin Wood | Permalink | Comments (0)

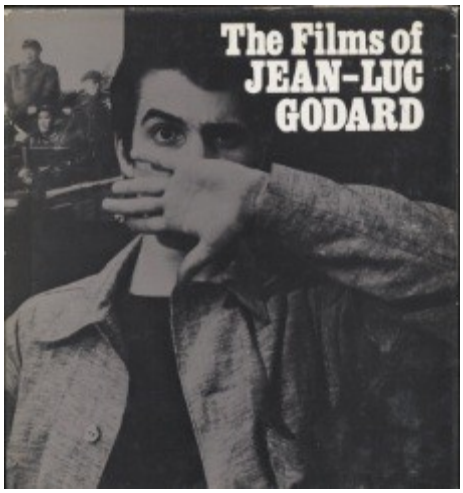
Robin Wood Bibliography: Contributions to Anthologies and others

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Books With Original Contributions by Robin Wood

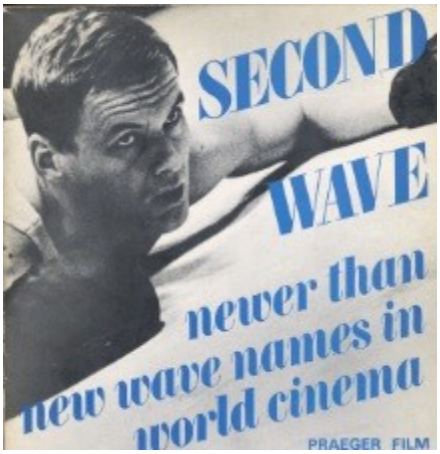




The Films of Jean-Luc Godard [Edited, presumably, by Ian Cameron]

For details, see the citation for the second edition below.

The first version of this popular anthology of essays on Godard's films. Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high.



Second Wave [Edited, presumably, by Ian Cameron]

"Dusan Makavejev," pages 7 - 33; Praeger, New York, 1970, 144 pages.

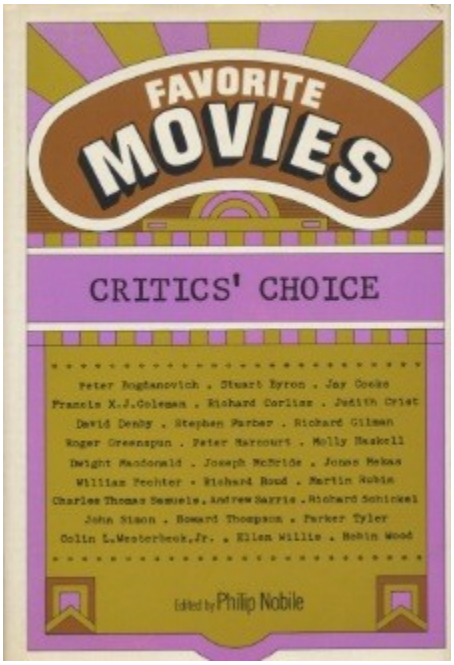
An anthology of nine essays on filmmakers from around the world, with an intro by Cameron. Other contributions include Cameron on Oshima, three essays by Michel Ciment, and Andi Engel on Jean-Marie Straub (query to the universe: was Engel's book *The Serials of Louis Feuillade* ever

published?). Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high.

The Films of Jean-Luc Godard [Edited, presumably, by Ian Cameron]

"Band A Part," pages 61 - 71; "Alphaville," pages 83 - 93; "Weekend," pages 162 - 171; Praeger, New York, 1970, 192 pages.

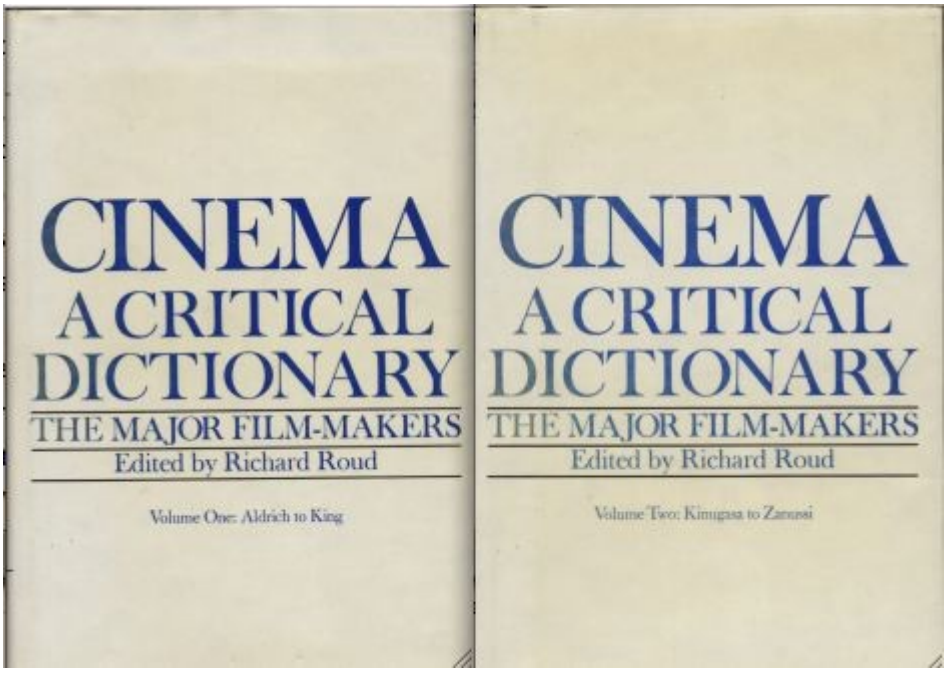
An anthology of 23 essays on Godard's films, in chronological order, by 16 contributors, including Raymond Durgnat, V. F. Perkins, Cameron, and Charles Barr. This is the second edition of the book, with the addition of seven new essays and four new contributors, including Wood on *Weekend*, and Durgnat on *One Plus One*. Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high.


FAVORITE
MOVIES
CRITICS' CHOICE
Peter Bogdanovich . Stuart Byron . Jay Cocks
Francis X.J.Coleman . Richard Corliss . Judith Crist
David Denby . Stephen Farber . Richard Gilman
Roger Greenspun . Peter Harcourt . Molly Haskell
Dwight Macdonald . Joseph McBride . Jonas Mekas
William Pechter . Richard Roud . Martin Rubin
Charles Thomas Samuels . Andrew Sarris . Richard Schickel
John Simon . Howard Thompson . Parker Tyler
Colin L.Westerbeck,Jr. . Ellen Willis . Robin Wood
Edited by Philip Nobile

Favorite Movies: Critic's Choice, edited by Philip Nobile

"The Seaweed-gatherer," pages 160 - 171, Macmillan Publishing, New York, 1973, 301 pages.

An anthology of essays by prominent reviewers discussing the one film they esteem the most. Other contributors include Peter Bogdanovich, Stuart Byron, Richard Corliss, Dwight Macdonald, Joseph McBride, William Pechter, Andrew Sarris, John Simon, and Parker Tyler. The contents page makes up a sort of who's who of "in" critics for the early 1970s. Wood's essay is ostensibly about *Sansho Dayu*, but his remarks range all across cinema and at, and the essay ends famously with the simple remark, "It is the greatest movie I have ever seen."



Cinema: A Critical Dictionary, The Major Filmmakers, edited by Richard Roud

The Viking Press, two volumes, New York, 1980, 2000 pages.

An anthology of essays by prominent critics discussing about 250 filmmakers and issues in cinema. Other contributors include Molly Haskell, Andrew Sarris, Jonathan Rosenbaum, and numerous others. The contents page makes up a sort of who's who of "in" critics for the 1980s. One peculiarity of the book is that editor Roud demands the last word. At the end of each essay, Roud adds his thoughts about the topic, in bold face. This is apparently a consequence of the long delay in publication, necessitating Roud's updates, the original authors being unavailable. Wood's contributions to the set are listed below.

"Robert Altman" pages 25 - 27.

"Bernardo Bertolucci" pages 125 - 131.

"Budd Boetticher" pages 133 - 135.

"John Ford" pages 371 - 386.

"John Huston" pages 513 - 516.

"Stanley Kubrick" pages 560 - 564.

"Fritz Lang: 1936 - 1960" pages 599 - 608.

"Charles Laughton" pages 610 - 611.

"Leo McCarey" pages 652 - 654.

"Dusan Makavejev" pages 655 - 657.

"Anthony Mann" pages 664 - 661.

"Alan J. Pakula and Robert Mulligan" pages 763 - 764.

"Sam Peckinpah" pages 771 - 774.

"Arthur Penn" pages 775 - 778.

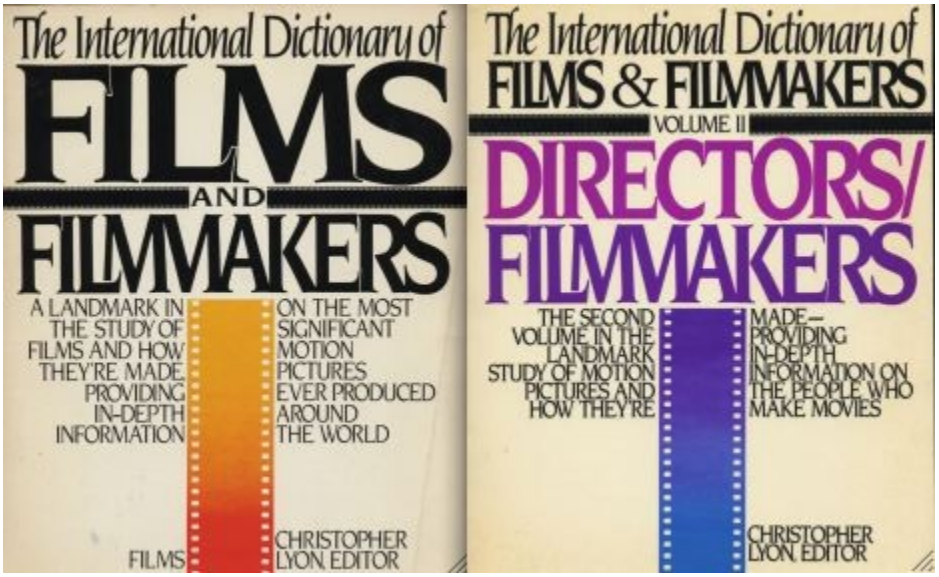
"Robert Rossellini" pages 887 - 900.

"Ken Russell" pages 909 - 910.

"Don Siegel" pages 921 - 923.

"Jacques Tourneur" pages 1006 - 1008.

Don Siegel – American Cinema, edited by Alan Lovell, BFI, 1968, page 58. A response to a questionaire from the editor.

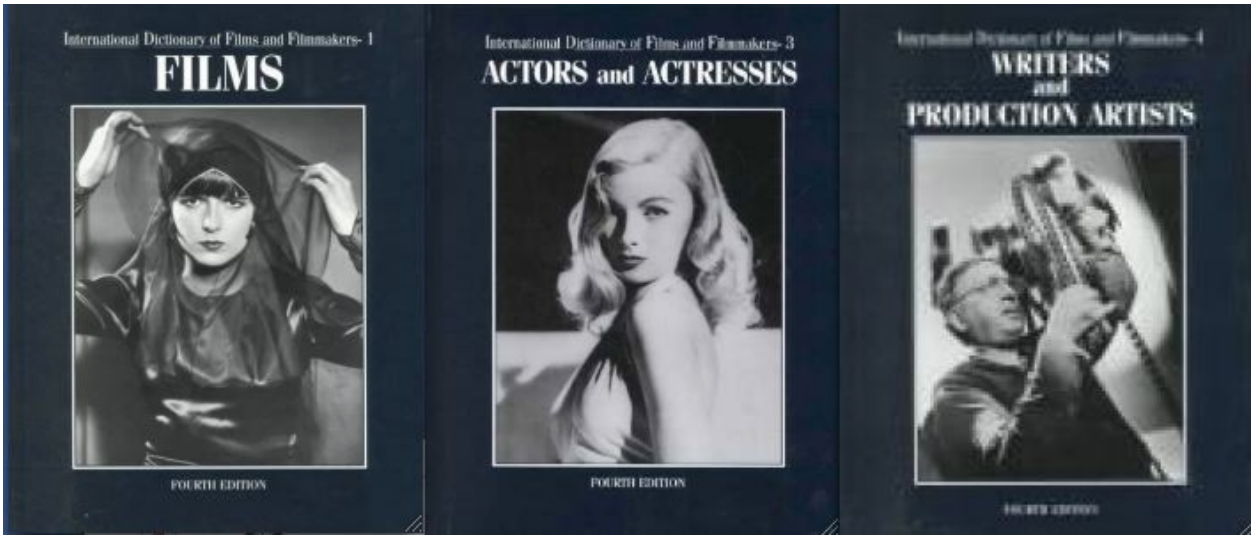

The International Dictionary of
FILMS
AND
FILMMAKERS
A LANDMARK IN THE STUDY OF FILMS AND HOW THEY'RE MADE, PROVIDING IN-DEPTH INFORMATION ON THE MOST SIGNIFICANT MOTION PICTURES EVER PRODUCED AROUND THE WORLD
FILMS
CHRISTOPHER LYON EDITOR
The International Dictionary of
FILMS & FILMMAKERS
VOLUME II
DIRECTORS/
FILMMAKERS
THE SECOND VOLUME IN THE LANDMARK STUDY OF MOTION PICTURES AND HOW THEY'RE MADE— PROVIDING IN-DEPTH INFORMATION ON THE PEOPLE WHO MAKE MOVIES
CHRISTOPHER LYON EDITOR

International Dictionary of Films and Filmmakers, edited by Christopher Lyon; second, third, and fourth editions edited by Tom and Sara Pendergast

Perigee Books, Putnam, two volumes, New York, 1985, 622 pages and 550 . Subsequent editions were published by St. James Press (a part of the Gale Group), through at least the year 2000, in four volumes, Volume 1, Films; Volume 2, Directors; volume 3, Actors and Actresses; and Volume 4, Writers and Production Artists.

An ambitious undertaking, this anthology of essays by prominent scholars evolved into a massive contribution to film studies. Though horribly expensive at the time, the contents of the books have now been put on line at the Film Reference website, where Wood's numerous contributions can be unearthed. They will be linked from this page as they are discovered.

Some Wood essays that appear in the Perigee edition, such as an article on John Carpenter, and replace in the St. James editions.



Films

"L'ATALANTE"

" BANSHUN"

"BOUDU SAUVE DES Eaux"

"LE CHARME DISCRET DE LA Bourgeoisie"

"IL Conformista"

"DAYS OF Heaven"

"E.T.-THE Extraterrestrial"

"LA GRANDE Illusion"

"Heaven's Gate [deleted after first edition] "

" HIGANBANA "

" IKIRU "

"THE LADY Eve"

"MEET ME IN ST. Louis"

"NANIWA Ereji"

"NOSFERATU"

"NUIT ET Brouillard"

" RASHOMON "

"REGLE DU Jeu"

"RIO Bravo"
"LE SANG DES BETES"
"SANSHO Dayu"
"THE SCARLET Empress"
"She Wore a Yellow Ribbon [deleted after first edition] "
"Tabu [deleted after first edition] "
"TAXI Driver"
"To Have and Have Not [deleted after first edition] "
"Tout va bien [deleted after first edition] "
"UGETSU Monogatari"
"VIAGGIO IN Italia"
"LE Weekend"

Directors

"Greg Araki"
"Tim Burton"
"John Carpenter [deleted after first edition] "
"Michael Cimino"
"Jacques Demy"
"Brian De Palma"
"Georges Franju [deleted after first edition] "
"Jean-Luc Godard"
"Lasse Hallstrom"
"Alfred Hitchcock"
"HOU Hsiao-Hsien"
"Juzo Itami"
"Richard Linklater"
"Anthony Mann"
"Leo McCAREY"
"Max OPHULS"
"George A. Romero"
"Martin Scorsese"
"Oliver Stone"

"Bertrand Tavernier"

Actors and Actresses

"Gloria Grahame"

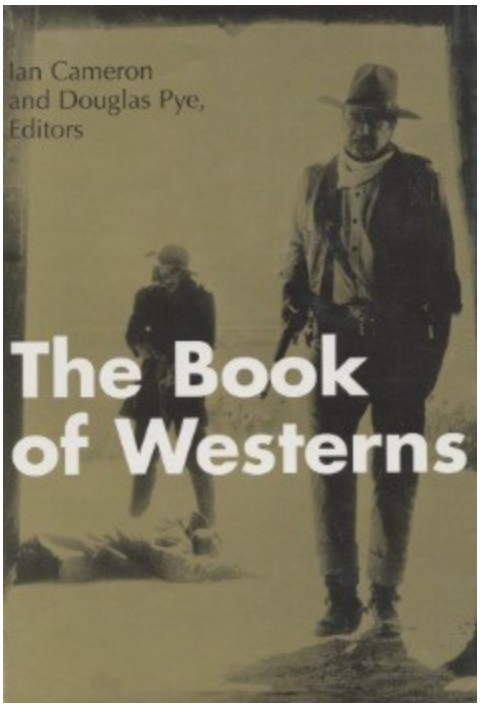
"Sharon Stone"

Writers and Production Artists

The Modern American Novel and the Movies, edited by Gerald Peary and Roger Shatzkin.

Ungar, New York, 1978

"Charles Laughton in Grub St.," pages 204 - 214. [A reprint from *On Film* 1:1, 1970, pages 68 - 71, and focusing on *Night of the Hunter* and its adaptation history. Wood also wrote on this film in his Laughton entry in *Critical Dictionary*; see above]



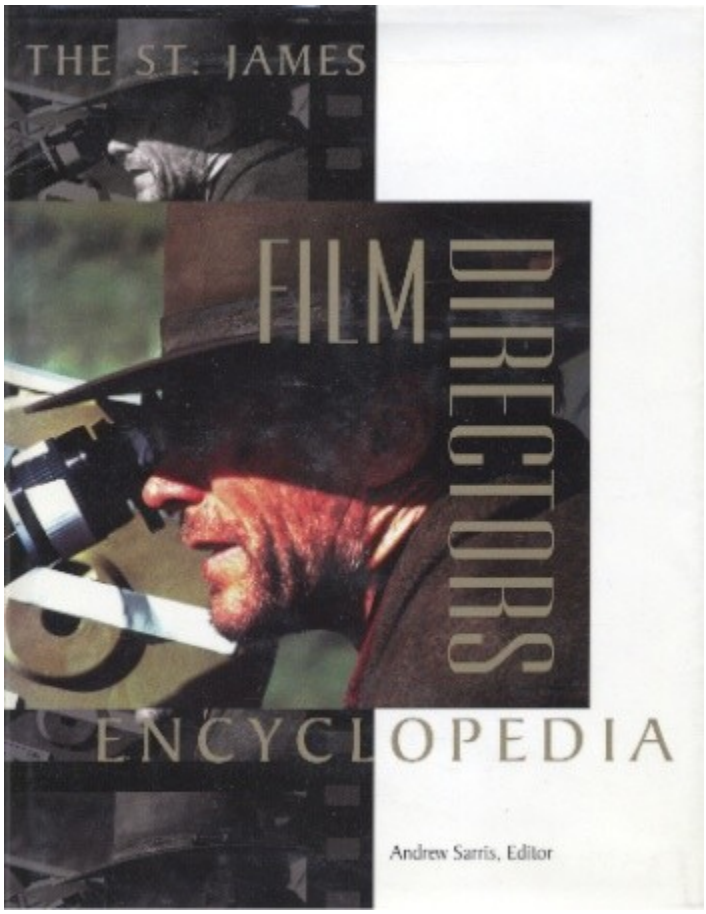
The Book of Westerns, edited by Ian Cameron and Douglas Pye, Continuum, New York, 1994, 320 pages, ISBN 0 8264 0818 4

"Drums Along the Mohawk," pages 174 - 180.

"Duel in the Sun," pages 189 - 195.

An anthology of essays on the genre by former and current contributors to both *Movie* and *CineACTION!*, including Deborah Thomas, Michael Walker,

Charles Barr, V. F. Perkins, Andrew Britton, Richard Lippe, Brad Stevens, Florence Jacobowitz, and Edward Gallafent. Wood's essay on *Drums* is reprinted from *CineACTION!*.



The St. James Film Directors Encyclopedia, edited by Andrew Sarris, Visible Ink, Detroit-New York-Toronto-London, 1998, 692 pages, ISBN 1 57859 028 0

"Tim Burton," pages 86 - 70.

"Jacques Demy," pages 133 - 135. [Updated by Rob Edelman.]

"Georges Franju," pages 181 - 183.

"Jean-Luc Godard," pages 192 - 197. [Updated by Rob Edelman.]

"Alfred Hitchcock," pages 218 - 223.

"Antony Mann," pages 319 - 320.

"Leo McCarey," pages 328 - 330.

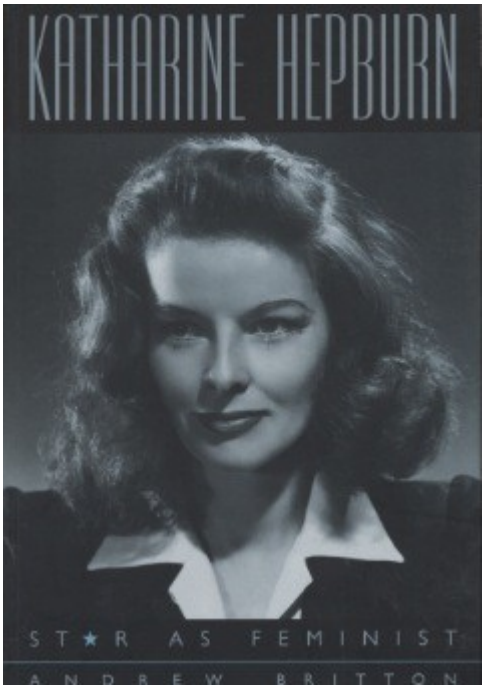
"Max Ophuls," pages 364 - 366.

"Scorsese," pages 453 - 457.

"Oliver Stone," pages 494 - 498. [Updated by R. Barton Palmer.]

"Bertrand Tavernier," pages 512 - 514. [Updated by Rob Edelman.]

An anthology of 200 essays and filmographies by some 75 contributors on the then-considered top directors. Other contributors include David Bordwell, Dave Kehr, Raymond Durgnat, Audie Bock, and Ginette Vincendeau. It's interesting to see who was considered important in 1998, or slightly earlier given the book's gestation time: Then-fashionable directors or club favorites such as Bill Forsyth, Nanni Moretti, James Ivory, and Hal Hartley are given much more space than their current status seems to warrant. This volume offers the only extended treatment that Wood gave to Burton, Franju, or Stone.

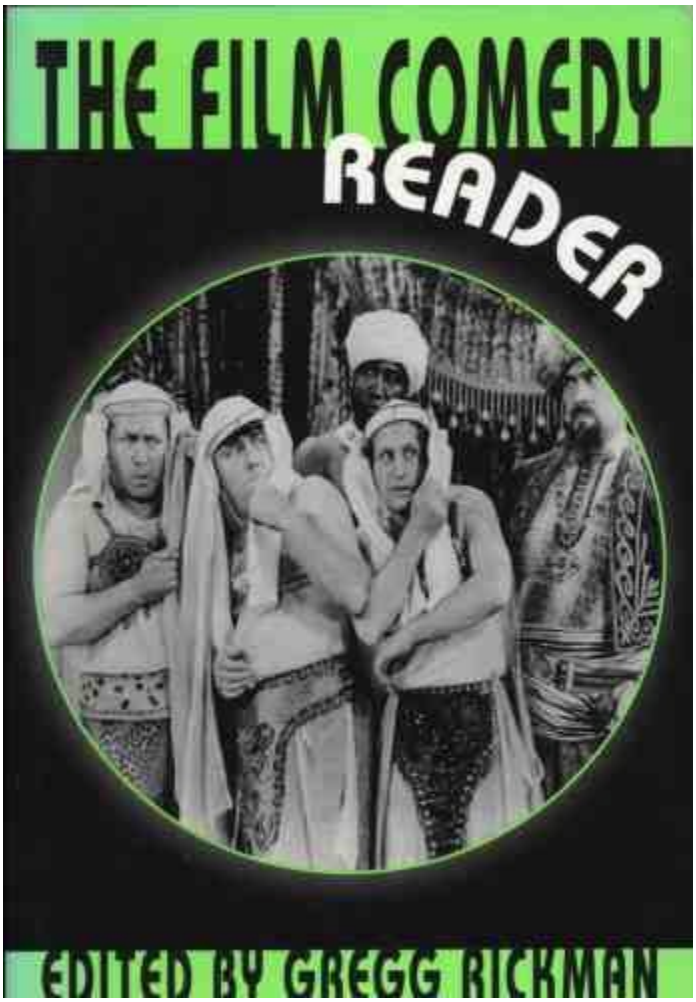


Katharine Hepburn: Star as Feminist, by Andrew Britton

"Foreword," page 6, Columbia University Press, New York, 2003, 264 pages.

This third iteration of Britton's important book contains a foreword by Wood. The volume was originally published in 1984. It was reprinted in 1994, as a *Movie* book under the stewardship of Ian Cameron. This edition

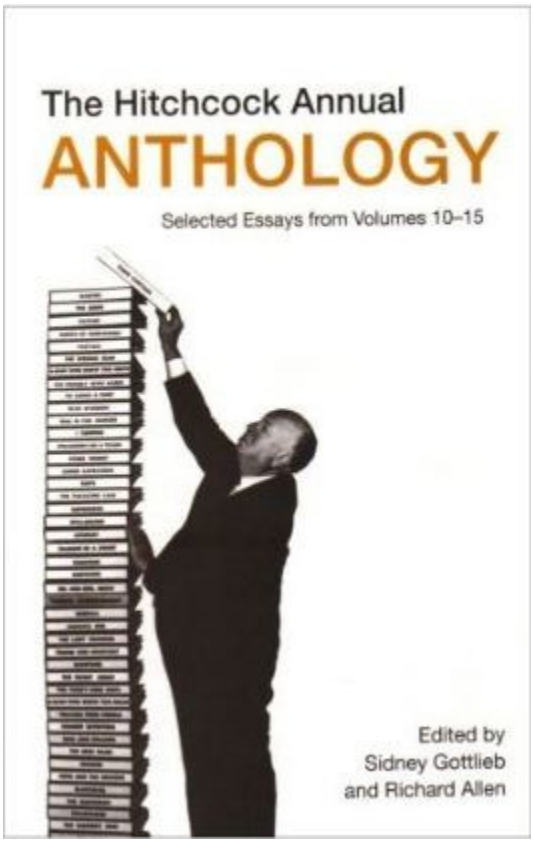
reprints the 1994 version, with all the *Movie* apparatus and design, plus Wood's foreword, and Britton's programe notes for a Hepburn retrospective in 1984 (pages 253 - 260)



The Film Comedy Reader, edited by Gregg Rickman

Limelight, New York, 2001

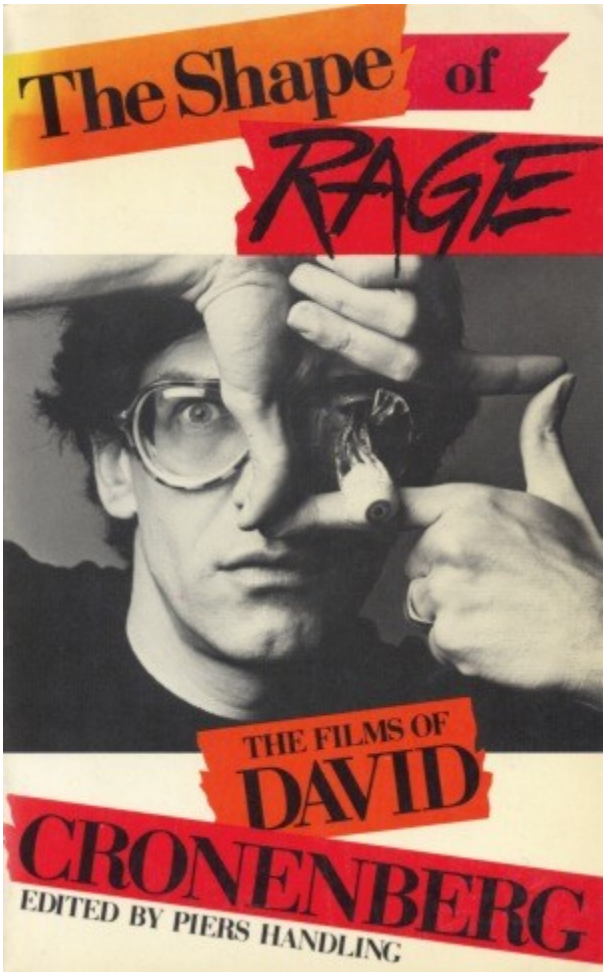
"'I Just Went Gay All of a Sudden': Gays and '90s Comedies," pages 409 - 421. [This item may also have been printed in a different language in *Filmhäftet*; seen magazine bibliography.]



The Hitchcock Annual Anthology: Selected Essays from Volumes 10 - 15, edited by Sidney Gottlieb and Richard Allen

Wallflower Press, London and New York, 2009 (published in the USA by Columbia University Press)

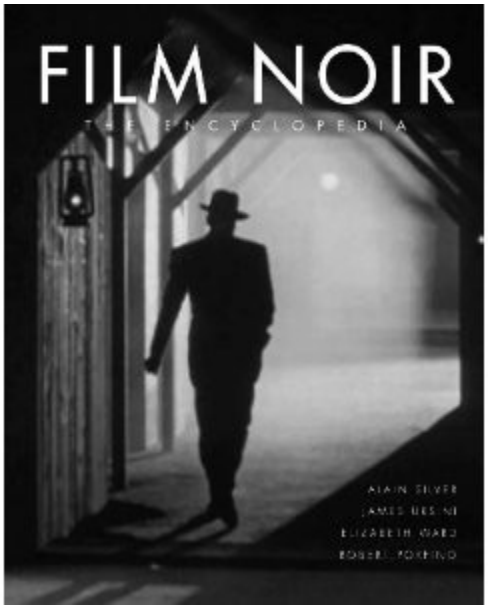
"Hitchcock and Fascism," pages 97 - 122. [A treatment of Hitchcock's *Lifeboat*; this may be Wood's last published essay before his death.]



The Shape of Rage: The Films of David Cronenberg, edited by Piers Handling

General Publishing Co, Toronto, 1983 (published in USA by New York Zoetrope)

"Cronenberg: A Dissenting View," pages 115 - 135.



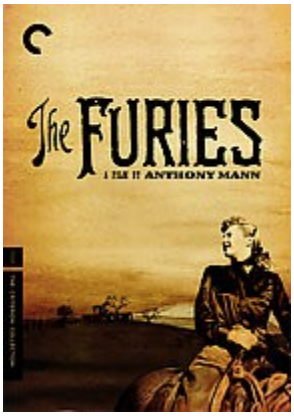
The Film Noir Encyclopedia

Edited by Alain Silver, James Ursini, Elizabeth Ward, and Robert Porfirio

Overlook, New York City, 2010, 426 pages.

This is the fourth edition of the popular guide to the genre. Robin Wood is one of the numerous contributors, and his specific articles will be enumerated in due time.

DVD Audio Commentary Tracks and Liner Notes



The Furies, Anthony Mann, The Criterion Collection, spine number 435, ISBN: 978-1-60465-044-0, street date, June 24, 2008, region 1, $39.95.

Wood provided an essay to the booklet for this Criterion release.

Le Plaisir, Max Ophuls, The Criterion Collection, spine number 444, ISBN: 978-1-60465-060-0, street date, September 16, 2008, region 1, $39.95.

Wood provided an essay to the booklet for this Criterion release.

Posted at 06:47 PM in Books, Film, Robin Wood | Permalink | Comments (0) | TrackBack (0)

Robin Wood Bibliography: Newspapers

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood.

Newspapers

The Body Politic

[Note: 12 August, 2015: Michael Celec has provided improved bibliographic material for this section.]

Full issues of *The Body Politic* may be found here:

“A Different Story,” Robin Wood and Richard Lippe. Issue 44, June-July 1978. Review of A *Different Story* (1978)

“Saying goodbye to John Wayne,” Robin Wood and Richard Lippe. Issue 52, May 1979. Review of *The Deer Hunter.*

“You Are Who You Own,” Robin Wood and Richard Lippe. Issue 55, August, 1979. Review of *L’Innocente* (Visconti).

"*Making Love* Times Three: Seeing the Film with Three Different Audiences," Robin Wood and Richard Lippe. Issue No. 82, April, 1982, page 36.

"*Victor/Victoria*: The New Julie Andrews Flick," Issue No. 83, May, 1982, page 31, by Robin Wood and Richard Lippe.

“Carbon Copy” feature Issue, 118, September, 1985. (Letter exchange between Robin Wood and a Toronto business).

“Paul Schrader Comes Out,” Issue No. 120, November, 1985. Review of *Mishima: A Life in Four Chapters.*

There is an index to *The Body Politic*, found here:

The Toronto Clarion

Robin Wood published 18 film reviews of one or two pages each in the *Toronto Clarion* between November 28, 1979 and November 6, 1981. The order of this list is a best guess using textual evidence. Clearly the awkward titles result from editorial compromise for an audience unfamiliar with Wood's work. At several points, Wood explains he is taking his new readers into account. **[Research contributed by Michael Celec.]**

"A Guide to Radical Film Review"; Wood introduces himself and familiar concepts to his *Clarion* audience.

"*10*'s Better than its Hype"; On the film *10*, which Wood compares favorably to Allen's *Manhattan*.

"Cruising into Disillusionment or the self-pity of consequence"; a first review of *Cruising*.

"*Arabian Nights* Free of Puritan Repression"; on Pasolini.

"Notes Toward Reading De Palma"; Focuses on *Blowout*.

"Godard Focus Transcends Chaos"; Wood reviews a festival focused on Jean-Luc Godard. Mentions films that appeared after Wood's major Godard articles.

"*Heaven's Gate*: An American Tragedy"; First mention of *Heaven's Gate*, subsequently developed in *Canadian Forum* and then in *Movie*.

"*Raging Bull* Unintentional Eroticism."

"Film Views Womanhood and Old Age with Distaste" on *Tell Me a Riddle*.

"Cultural Contradictions Interest this Film Critic": A summing up of responses to Wood's first six months of *Clarion* articles. Wood addresses the differing reactions to his writing for newspaper readers from his more usual audience.

"Shining Lights Wee Fire Under Wood"; On *The Shining*.

"'Ticket to Heaven': Journey to Nowhere" on *Ticket to Heaven*.

"Hollywood's View: Patriarchy Still Pervasive"; On contemporary vs. classical Hollywood films centered on women, and the various achievements of female directors in Hollywood.

"Western Revival?"; On *The Long Riders*, with reference to familiar John Ford westerns.

"*The Man on the Roof*: Thriller's Theme is Causes, Not Crime."

"Kramer Film is Hit and Myth"; On *Kramer vs. Kramer*.

"The Movie *Star Trek*: Papering over a Crumbling Universe"; On the first *Star Trek* feature film and the "extremely reactionary" science fiction cycle.

"Wood Tells Why *Best Boy* is Boffo"; On the documentary film *Best Boy*.

The Times Educational Supplement

"Chabrollian Triangle," 13 October, 1972, page unknown; on *Ten Days Wonder*.

"Disreputable Genre," 15 December, 1972, page unknown; on *Death Line*.

"Inevitable Violence," 9 February, 1973, page unknown; on Arthur Penn and Sam Peckinpah.

"Moment of Release," 2 March, 1973, page unknown; on *Cries and Whispers*.

"Sense of Dislocation," 23 March, 1973, page unknown; on *Last Tango in Paris*.

"Pakula's Progress," 1 June, 1973, page unknown; on Alan J. Pakula.

"Bawdiness and Good Health," 6 July, 1973, page unknown; on Pasolini.

"Signs and Motifs," 28 September, 1973, page unknown; on *High Plains Drifter*.

"Sexual Border Country," 2 November, 1973, page unknown; on Jerry Schatzberg.

"Mashed Marlowe," 23 November, 1973, page unknown; on *The Long Goodbye*.

"Chabrol's New Begining," 10 May, 1974, page unknown; on *Nada*.

"Unaccommodated Man," 9 August, 1974, page unknown; on Shakespeare.

"The Two Cultures," 23 August, 1974, page unknown; two book reviews [titles unknown].

"Controlling the Situation," 28 February, 1975, page unknown; on Robert Altman.

"Poet of the Cinema," 28 March, 1975, page unknown; on Kenji Mizoguchi.

"A Passage to India," 25 April, 1975, page unknown; on *Distant Thunder*.

"Tutto e Sacro," 16 May, 1975, page unknown; on Pasolini.

"Journeys into Futility," 1 August, 1975, page unknown; on *The Passenger*.

"The Familiar Made Strange," 12 September, 1975, page unknown; on the Edinburgh Festival.

"Retrospective Moments," 19 September, 1975, page unknown; on the Edinburgh Festival.

"Ripples from Watergate," 14 May, 1976, page unknown; on *All the President's Men*.

"Rustling Up," 23 July, 1976, page unknown; on *The Missouri Breaks*.

"Mad Smile of a Hollow Civilization," 6 August, 1976, page unknown; on *Buffalo Bill and the Indians*.

"A Thorough Screening," 17 September, 1976, page unknown; on the Edinburgh Festival.

"Inner Tensions, Outer Pressures," 24 September, 1976, page unknown; on the Edinburgh Festival.

"Avoiding the Heart of Darkness," 22 October, 1976, page unknown; on *Alfred Hitchcock's Family Plot*.

"Revolutionary?," 29 October, 1976, page unknown; on *Winstanley*.

"Bergman's Emergency Exit," 5 November, 1976, page unknown; on *Face to Face*.

"Discreet Charms," 26 November, 1976, page unknown; on the London Film Festival.

"Notorious and Notable," 17 December, 1976, page unknown; on the London Film Festival.

"Structuralist Expectations?," 17 December, 1976, page unknown; a review of a book on Charles Dickens.

"Repressive and Repressed," 31 December, 1976, page unknown; a letter to the editor.

"Return of the Repressed," 31 December, 1976, page unknown.

"Est-ce que tout va bien?," 21 January, 1977, page unknown; on *Numero Deux*.

"Yet Another Terrible Child," 11 February, 1977, page unknown; on *Carrie*.

"Values in the Balance," 25 February, 1977, page unknown; on *The Middle Man*.

"Retreat Into Nostalgia," 11 March, 1977, page unknown; on *The Last Tycoon*.

"A Matter of Life and Death," 15 April, 1977, page unknown; on *Chikamatsu Monogatari*.

"Variations on a Quandary," 21 May, 1977, page unknown; on *Man on the Roof*.

"Things Rank and Gross," 10 June, 1977, page unknown; on *Seven Beauties*.

"Unaccommodated Man," Date Unknown, page unknown; on two critical studies of Shakespeare, *Shakespeare's Talking Animals* and *Shakespeare's Tragic Frontier*.

The Times Literary Supplement

"Traps for the Moralists," *TLS*, 1 January, 1974, page 23. [An op-ed concerning a certain David Holbrook who appears to have made a call for censorship, aligning him in the camp of Mrs. Whitehouse. Wood takes pains to distinguish pornography from eroticism and gives several examples, including the Franju film he cites in *Film Comment* as the most erotic moment in cinema, and at the end hails the work on Charles Barr in *Screen* on *A Clockwork Orange* and *Straw Dogs*, and the work of V. F. Perkins and Douglas Pye at Berkshire College.]

Toronto Globe and Mail

"The Man Who Knew Just Enough," 12 December, 2003, page unknown; a surprised positive review of Patrick McGilligan's *Hitchcock: A Life in Darkness and Light*.

The Village Voice

"The Most Horrible Horror Film Ever?," 1973, date, page TK. [A review of *Raw Meat*, directed by Gary Sherman, the film AKA *Death Line*.]

FILM:
The most horrible horror film ever?

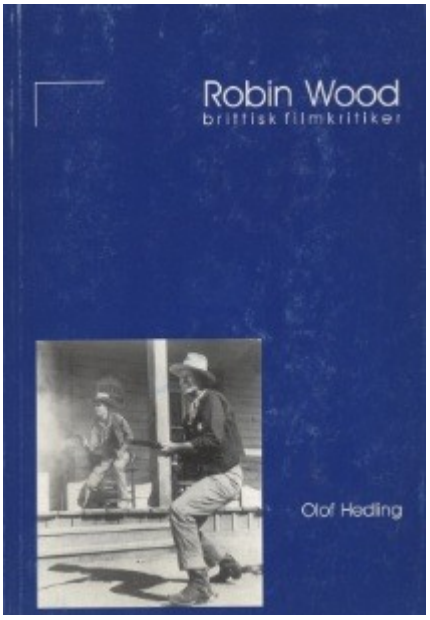
Posted at 05:55 PM in Film, Robin Wood | Permalink | Comments (0)

Robin Wood Bibliography: About Wood, Books, Essays, Interviews, Obits

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

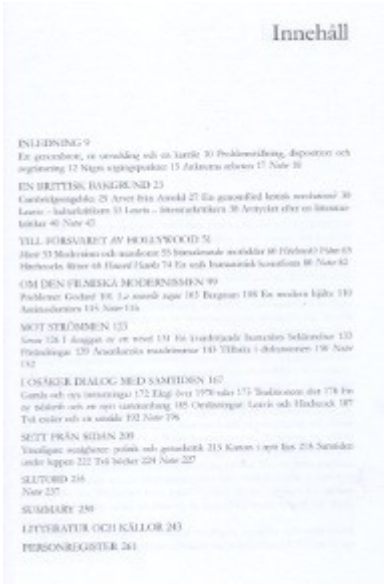
Books on Wood



Robin Wood: Brittisk Filmkritiker

By Olof Hedling, Filmhäftet, Lund, 2001, 265 pages, ISBN 91 974142 1 2.

The first book on Wood, in any language. After an introduction, individual chapters cover Wood's background and influences, the early *Movie* years and the Hitchcock book, Godard, Bergman, and Modernism, the Screen wars, Wood in transition, and the *CineACTION!* years [NB: this summary is largely a guess; this bibliographer does not yet read Swedish]. The book concludes with an extensive bibliography and an index. There is a summary of the book in English on pages 239 - 242.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Robin Wood on Film: A Critical Trajectory. 1960-1995

By Kenneth Oldmeadow.

1995, a dissertation filed at La Trobe University, Melbourne, Australia.

The table of contents for Professor Oldmeadow's book hints at the wealth of material within:

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10. American Nightmares: Theorizing the Horror Film, page 183
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11. From Radicalism to Recuperation: Hollywood in the 70s & 80s, page 209
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14. Salvage Operations (Hollywood/Europe/Japan) , page 261
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The Wings of the Dove: Henry James in the 1990s

Hitchcock's Films Revisited, Revised Edition

Rio Bravo

Hollywood from Vietnam to Reagan ... And Beyond: Expanded and Revised Edition

Howard Hawks: New Edition

Personal Views: Explorations in Film

Bergman's Films [new edition]

The Uncollected Essays and Interviews of Robin Wood [wishful thinking]

Articles and essays on Wood

Canadian Journal of Film Studies

"'Stop Whining and Get On With the Basic Business Of Being British': Notes on Robin Wood, Canada, and the Concept of a National Film Culture, " Olof Hedling, Volume 14, No. 2, Fall, 2005, pages 84 - 93.

Obituaries

Posted at 05:45 PM in Film, Robin Wood | Permalink | Comments (0) | TrackBack (0)

Robin Wood Bibliography: Letters by Wood

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Letters

• As "(Dr.) Cornelius Spegel" Wood published a letter to the editor in *Film Comment*, March 1973, Volume 9, No. 2, page 70. The substance of the letter was to call attention to criticisms of Wood's work made by George Kaplan (also Robin Wood) in an earlier issue that could be applied to his book on Bergman. In fractured English, the "Swedish" doctor also defends Andrew Sarris and takes a swipe at John Simon. The letter can be read at the Hitchcock Journals Article Project.

• "Hollywood Babble On," Letters section, *Village Voice*

October 1, 1985, page 4

Wood writes to decry a misstatement of his views that appeared in a column by Andrew Sarris on September 17.

Hollywood Babble On

Dear Editor:

I would like to correct Andrew Sarris's attribution to me of a complex of opinions that I do not in fact hold [Films in Focus, September 17]. Sarris wrote:

"As Robin Wood so astutely has observed, even the biggest flaws in our more rebellious auteurs—Scorsese, Coppola, Altman, Russell, Apted, Roeg, even De Palma and Cimino—are preferable to the sealed ideology of the certified blockbusters that cater to our worst instincts of greed and self-aggrandizement."

I am not aware of having "observed" anything that bears any close resemblance to this (could Sarris at least identify his source?), nor, if I had, could I regard it as "astute." That remarkable list of names is Sarris's, not mine. It is true that I greatly admire the work of Scorsese and, not "even" but *especially* Cimino. *After Hours* has not opened up here yet, but I would be hard put to identify any flaws in *Raging Bull* or *King of Comedy*; *Heaven's Gate* still seems to me, after about a dozen viewings, one of the supreme achievements of the Hollywood cinema, and its flaws dwindle into insignificance beside its triumphantly successful audacities. It is not "flaws" that I prefer to "sealed ideology." At the other extreme, I vowed after seeing *Mahler* that I would never attend another Ken Russell film. I broke the vow for *Crimes of Passion* because I wanted to see Kathleen Turner, and I regard the experience of sitting through the film as sufficient punishment for the transgression. The remark about "certified blockbusters that cater to our worst instincts," etc., is very curious coming from Sarris, who has been lavishing praise on the most obvious recent example, *Back to the Future*. (Are we to take this as his retraction?)

—Robin Wood
Toronto

Andrew Sarris replies: I apologize for inadvertently misstating Mr. Wood's position, a false impression of which I derived from a conversation with a mutual friend. Without wishing to quibble any further on this very marginal issue, I should like to state that I did enjoy Back to the Future *for all its appeal to greed and self-aggrandizement far more than* Heaven's Gate, *which, for all its nobility of purpose, was too turgid for my tastes. This only goes to prove that all sweeping generalizations are false, including this one.*

misstating Mr. Wood's position, a false impression of which I derived from a conversation with a mutual friend. Without wishing to quibble any further on this very marginal issue, I should like to state that I did enjoy Back to the Future *for all its appeal to greed and self-aggrandizement far more than* Heaven's Gate, *which, for all its nobility of purpose, was too turgid for my tastes. This only goes to prove that all sweeping generalizations are false, including this one.*

Posted at 05:34 PM in Film, Robin Wood | Permalink | Comments (0)

Robin Wood Bibliography: Phantom Citations for Books by Wood

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Phantom Citations

These are titles that may or may not have been written by Wood, or are by him but may never be published.

• ***A Concise History of the French Language (Phonology and Morphology)***, by John A. Fox, B.A., D. de L'U, and Robin Wood, B. A.

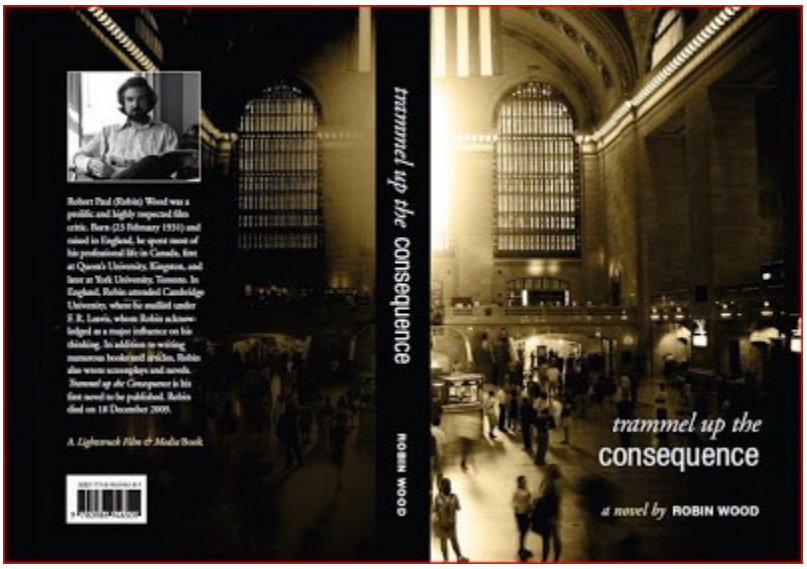
Basil Blackwell, Oxford, 1968 (reprinted twice, 1970, and 1971, 94 pages, ISBN 0 631 11730 X; also a trade paperback version.

This book may or may not be by our Robin Wood. It is sometimes listed as a Wood title, but the identification of the author, listed as Head of Modern Languages at Springfield School, Middlesbrough, has not yet been identified as a Wood posting.

• ***Michael Haneke***

Wayne State University Press, Detroit, year to come, pages to come, ISBN to come. Announced in 2007 or 2008 as Wood's next book, but probably unfinished at the time of his death. **Note, 2016**: The book never appeared, due to the author's death. But there are several essays on Haneke scattered throughout Wood's later years of publication.

• Wood also wrote at least three novels. One has been published.



• Wood, Robin, ***Trammel Up the Consequence***, Light Struck Film and Media, Toronto, 2011, 398 pages.

The novel is edited by Gary McCallum, and features an introduction by John Anderson. Included are two black and white photographs of the young Robin Wood. The novel apparently can be accessed here, but the accompanying description confuses Wood the movie writer with Robin Wood, the tarot deck illustrator. The title comes from a line in *Macbeth*, a Shakespeare play that Wood esteemed much higher than *Hamlet*, although the original title was *I Remember, I Remember*, from a Thomas Hood poem.

According to the introduction by Mr. Anderson, the titles of other fiction works by Robin Wood include:

• **"Where the Nighmare Ends"**

This is a novella in the horror genre. According to Mr. Anderson, it was written around the early 1980s, in the wake of the successful Toronto festival package of *The American Nightmare.* The novella originally began as a screenplay, to be produced by interested parties inspired by the package, but – in a still unchronicled incident in Wood's life – the film project fell apart. The materials for the screenplay were incorporated into the novella, which was a fictional continuation of some of the critical ideas explored in *The American Nightmare.*

• ***The Last and Fatal Time***

This is a detective or mystery novel set in the gay subculture of Toronto, perhaps specifically Wood's own apartment building, and features a cat loving character with a name similar his Wood's daughter. According to Mr. Anderson, the novel was inspired by Wood's extensive reading in the mysteries by British and American women writers including Elizabeth George, among many others. This novel was completed in the late 1980s.

• ***Mixed Doubles***.

Little is known of this book, which was another thriller, but like a revised version of *I Remember, I Remember - Trammel Up the Consequence*, it was – though praised – rejected by various publishers, and Wood resisted making emendations that may have encouraged editors to take a closer look.

• Mr. Anderson also mentions that in the 20 year period from the early 1980s to the late 1990s, Wood wrote three novels, two of which were converted into screenplays prospectively for director Jaime Humberto Hermosillo, unfilmed. The titles of these novels and screenplays go uncited, but may include *Trammel Up the Consequences* and *The Last and Fatal Time.* Wood also collaborated on an original screenplay with Mr. Hermosillo, and according to Mr. Anderson, went on to write two more novels (which again, may be *Trammel* and *Fatal Time*).

• Wood may also have written music reviews for a Canadian journal but information is sketchy. **Note, 2016:** These articles have been tracked down

by Michael Celec, and they appeared in ***Fugue*** magazine. Citations can be found in the "magazines" section of this bibliography.

Websites

Besides this bibliography, there are two Robin Wood appreciation and news websites.

Friends of Robin Wood

Though this website hasn't been updated since 2011 [as of early 2016] the site does include information, links to interviews, and illustrations.

Facebook Friends of Robin Wood

This page can be reached via Gary McCallum's Facebook page.

Cineaction

https://dkholm.typepad.com/cinemonkey/robin-wood-bibliograpy-cineaction-magazine.html

5. Robin Wood Bibliography: Cineaction magazine

INTRODUCTION: In the 1980s, Robin Wood, in collaboration with a collective of contributors, created *cineACTION!*, as it was then called. *Cineaction* has its own back issue bibliography though its index is based on back issue availablility, and so not complete. The magazine's own list of back issues almost obviated the need for continuing my original list, except that the one I created had more detail and highlighted Wood's particular contributions.

CineACTION!

Issue No. 1

Spring, 1985 (slick cover with newsprint interior pages)

Theme: Neglected Films of the 1980s.

Editorial by the collective, page 1.

•"'80s Hollywood: Dominent Tendencies," Robin Wood, pages 2 - 5.

• "Rap/Punk/Hollywood: Beat Street and Out of the Blue," Bryan Bruce, pages 6 - 11.

• "A Matter of Time," Richard Lippe, pages 12 - 14.

•"Unspoken and Unresolved: Tell Me a Riddle," Florence Jacobowitz and Lori Spring, pages 15 - 20.

• "Death Watch: In Camera Power," Maureen Judge, pages 21 - 23.

•"The Night the Lights Went Out in Georgia," Robin Wood, pages 23 - 24.

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Stephen King: American Nightmare
Women in Contemporary Hollywood
Dominant Tendencies: An Alternative Reading

Issue No. 2

Fall, 1985 (slick cover with newsprint interior pages)

Theme: Women in Contemporary Hollywood Film, and Neglected Films of the 1980s, part 2.

•"From the Editors," Bryan Bruce and Lori Spring, page 1.

• "Girls on Film: Fantasy, Desire, and Desperation," Susan Morrison, pages 2 - 6.

• "Madness, Pleasure, and Transgression: Looking for Mr. Goodbar," Bryan Bruce, pages 7 - 13.

• "Obsessions in the Melodrama: Amy Jones's Love Letters," Florence Jacobowitz and Richard Lippe, pages 15 - 21.

• "Firestarters, or Independence Day," Robin Wood, pages 22 - 27.

• "Fathers, Feminism, and Domination: Marxist Theory on Ideology in Popular Film," Scott Forsyth, pages 28 - 37.

• "Cat and Dog: Lewis Teague's Stephen King Movies," Robin Wood, pages 39 - 45.

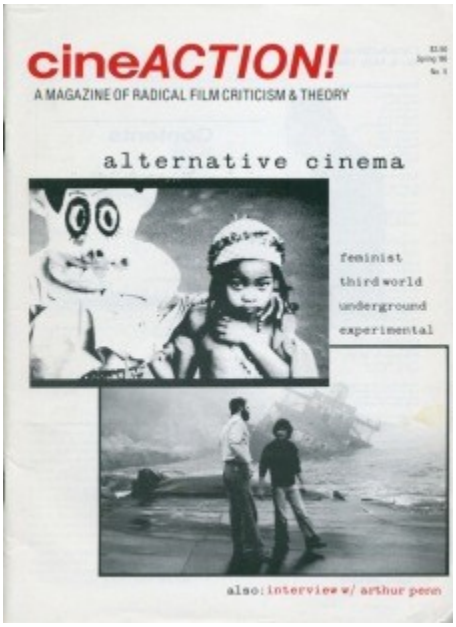
• "On Le Jour S...," Anthony Irwin, pages 46 - 48.

Issue No. 3 - 4

Winter, 1986 (slick cover with newsprint interior pages)

Theme: Reading the Text."Editorial," Robin Wood, pages 1-2.

- "In Defense of Criticism," Andrew Britton, pages 3 - 5.
- "Notes for a Reading of I Walked With a Zombie," Robin Wood, pages 6 - 20.
- "Femnist Film Theory and Social Reality," Florence Jacobowitz, pages 21 - 31.
- "Cries and Whispers Reconsidered," Varda Burstyn, pages 32 - 45.
- "Gender and Destiny: George Cukor's A Star is Born," Richard Lippe, pages 46 - 57.
- "The Other Dream: The Year of Living Dangerously," Lori Spring, pages 58 - 71.
- "Hitchcock's Spellbound: Text and Counter-Text," Andrew Britton, pages 72 - 83.
- "Inventing Paradox: Celine and Julie Go Boating," Janine Marchessault, pages 84 - 90.
- "Capital at Play: Form in Popular Film," Scott Forsyth, pages 91 - 97.
- "Neglected Films of the '80s Foxes," Bryan Bruce, pages 98 - 102.
- "A Brief Critique of Pop Criticism," Bryan Bruce, pages 103 - 104.

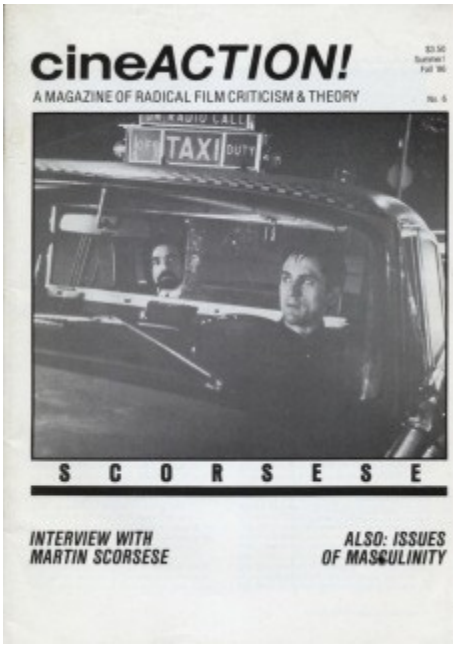


Issue No. 5

Spring, 1986 (slick cover with newsprint interior pages)

Theme: Alternative Cinema: Feminist, Third World, Underground, Experimental.

- "From the Editors," Scott Forsyth and Maureen Judge, page 1.
- "Sans Soliel," Janine Marchessault, pages 2 - 6.
- "The Seven Sins of Bette Gordon's Variety," Kay Armatage, pages 7 - 11.
- "Textual Excess in Joyce Wieland's Handtinting," Kass Banning, pages 12 - 14.
- "An Interview with Arthur Penn," Robin Wood and Richard Lippe, pages 15 - 26.
- "Pissing on the Cinema of Transgression," Bryan Bruce, pages 27 - 31.
- "Notes for the Exploration of Hermosillo," Robin Wood, pages 32 - 38.
- "Planting Pictures: A Discussion of the films of William D. MacGillivray," Peter Harcourt, pages 39 - 44.
- "State Machismo: The Official Versions of the Stateof Male/Female Relations," Joyce Mason, pages 45 - 49.
- "Point of View: A Criticism of Defence," Philip Corrigan, and " Born Again, or: Uncle Philip's Great Big Inflatable Ego machine," Andrew Britton, pages 50 - 52.
- "Books: Political Criticism, Hollywood, and Oppositional Film," Scott Forsyth, pages 53 - 66, a review of a *Jump Cut* anthology.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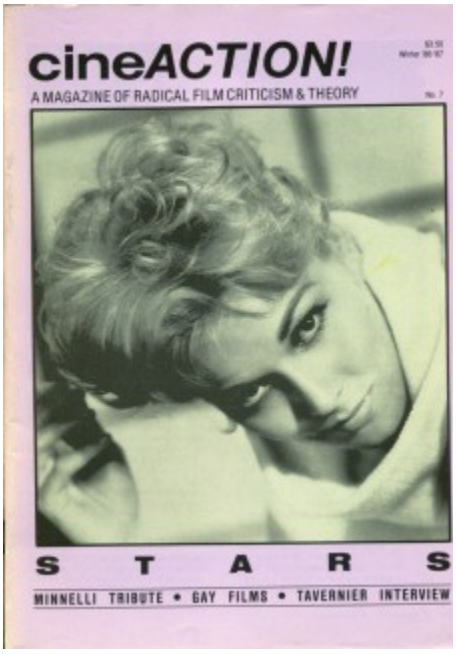
TAXI
S C O R S E S E
INTERVIEW WITH MARTIN SCORSESE
ALSO: ISSUES OF MASCULINITY

Issue No. 6

Summer - Fall, 1986 (slick black and white cover with newsprint interior pages)

Theme: Martin Scorsese.

• "From the Editors," Anthony Irwin and Susan Morrison, pages 1 - 2 • "An Interview with Martin Scorsesse," Susan Morrison, pages 2 - 11.• "The Narrative of Alienation: Martin Scorsese's Taxi Driver," David Weaver, pages 12 - 16.• "Sirk, Scorsese, and Hysteria: A Double(d) Reading," Susan Morrison, pages 17 - 25.• "Scorsese: After Hours," Bryan Bruce, pages 26 - 31.• "Desire in Scorsese's After Hours," Steve Reinke, pages 32 - 34.Theme: Issues of Masculinity.• "Masculinity in the Movies: To Live and Die in L.A,," Richard Lippe and Florence Jacobowitz, pages 35 - 44.• "The Woman's Nightmare: Masculinity in Day of the Dead," Robin Wood, pages 45 - 49.Theme: The Cinema We Need to See.• "Radical Marginalia: Subversive Signs from the Hinterland," Geoff Pevere, pages 50 - 56.Theme: Wood on Cimino.• "Hero/Anti-Hero: The Dilemma of Year of the Dragon," Robin Wood, pages 57 - 61.• "Books: Final Cut," Robin Wood, pages 62 - 64.



Issue No. 7

Winter, 1986 - 1987 (slick two tone cover with newsprint interior pages)

Theme: Stars.

•"From the Editors," Florence Jacobowitz and Richard Lippe, pages 1 - 3.• "Kim Novak: A Resistance to Definition," Richard Lippe, pages 4 - 21.• "Joan Bennett: Images of Femininity in Conflict," Florence Jacobowitz, pages 22 - 34.• "Cary Grant: Comedy and Male Desire," Andrew Britton, pages 36 - 51.• ""The Superstar Story," Gloria Berlin and Bryan Bruce, pages 52 - 63.Interview• "The Survival of Mise-en-scène: An Interview with Bernard Tavernier ["Bernard" on the contents page]," Florence Jacobowitz, Richard Lippe, and Robin Wood, pages 64 - 73.Theme: Minnelli Tribute.• "Minnelli's Madame Bovary," Robin Wood, pages 74 - 80.Theme: Gay Films.• "Gay Visibility: Contemporary Images," Richard Lippe, pages 81 - 88.

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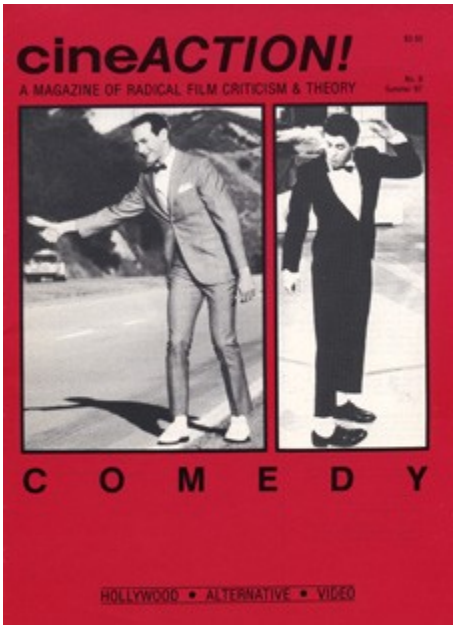
revaluation
INTERVIEW WITH LIZZIE BORDEN • '80s SCIENCE FICTION

Issue No. 8

Spring, 1987 (Slick two tone cover with thin book stock interior pages)

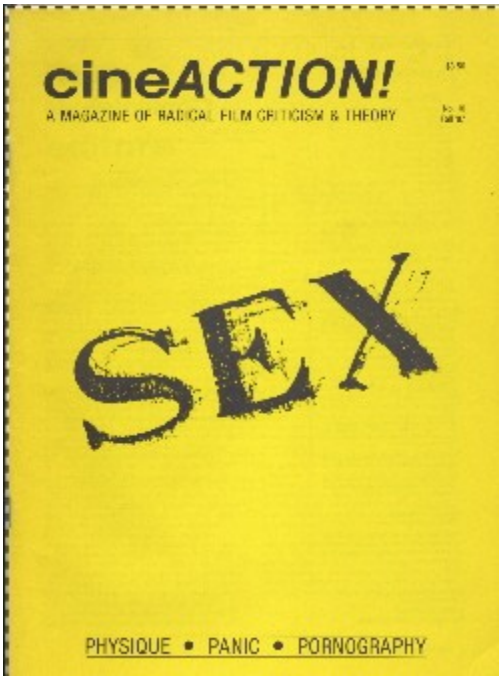
Theme: Revaluation.

• "Editorial," Robin Wood, pages 1 - 2.• " Leavis, Marxism, and Film Culture, " Robin Wood, pages 3 - 13.• " Pasolini's Medea : The Power of Disruption," Anthony Irwin, pages 14 - 19.• " One From the Heart: Leaning From Las Vegas, " Susan Morrison, pages 20 - 24.• " Biology and Ideology: The 'Natural' Family in Paris, Texas," Mas'ud Zavarzadeh, pages 25 - 30.• " Power and the Masquerade: The Devil Is A Woman, " Florence Jacobowitz, pages 32 - 41.• " Blonde Venus: Memory, Legend, and Desire," Peter Baxter, pages 42 - 50.• " Aching to Speak: Power and Language in Pierre Perrault's La Bête Lumineuse, " Geoff Pevere, pages 51 - 57.• " Drums Along the Mohawk," Robin Wood, pages 58 - 64.• " Sirk and Bach: Fugal Construction in Written on the Wind," Bruce Fairley, pages 65 - 68.Interview• " An Interview with Lizzie Borden " Maureen Judge and Lori Spring, pages 69 - 76.'80s Science Fiction• " Invaders from Mars and the Science Fiction Film in the Age of Reagan " Barry K. Grant, pages 77 - 83.• " The Terminator: Beyond Classical Hollywood Narrative " Lillian Necakov, pages 84 - 88.



Issue No. 9

Summer, 1987 (Slick two tone cover with thin book stock interior pages)Theme: Comedy"From the Editors," Bryan Bruce and Maureen Judge, pages 1 - 2.• " Pee Wee Herman: The Homosexual Subtext, " Bryan Bruce, pages 3 - 7.• " Rally 'Round the Flag, Boys ; or, Give It Back to the Indians, " Robin Wood, pages 8 - 14.• " Reconsidering The Quiet Man, " Ken Nolley, pages 15 - 19.• " The Falls," Paul Della Penna and Jim Shedden, pages 20 - 24.• " Rosa Von Praunheim in Theory and Practice, " Bryan Bruce, pages 25 - 31.• " Colin Campbell Interview," Kathleen Maitland-Carter, pages 32 - 38.• " The Studio With the Team Spirit: A Look at Ealing Comedies," Marc Glassman and Judy Wolfe, pages 40 - 46.• " Cavell and the Fantasy of Criticism: Shakespearean Comedy and Ball of Fire," Leland Poague, pages 47 - 55.Neglected Film• " Corrupt/Cop Killer / Order of Death " Gloria Berlin and Bryan Bruce, pages 56 - 61.Letters• Peter Benson, Paul Downes, Robin Wood, pages 62 - 64.

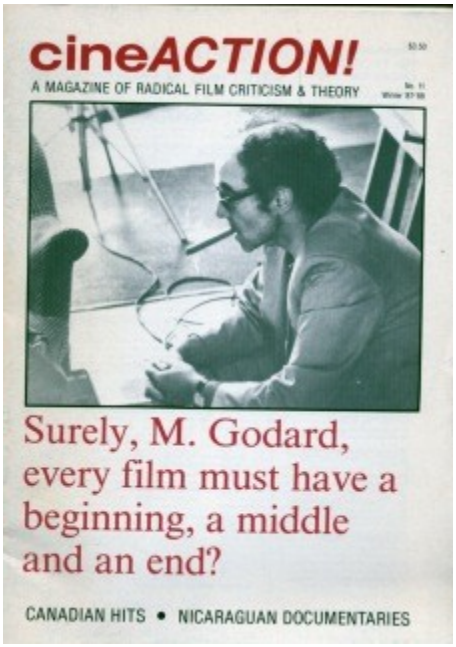


Issue No. 10

Fall, 1987 (Slick two tone cover with thin book stock interior pages)

Theme: Sex

•" From the Editors, " Kass Banning and Janine Marchessault, page 1.• " Panic Cinema: Sex in the Age of the Hyperreal, " Arthur Kroker and Michael Dorland, pages 2 - 5.• " In Search of it All, " Janine Marchessault, pages 6 - 12.• " Bakhtin, Eroticism, and the Cinema: Strategies for the Critique and Trans-Valuation of Pornogrpahy, " Robert Stam, pages 13 - 20.• " Rethinking the Pink: Miscegenation and Something Wild's Thin Sheen of Race, " Cameron Bailey, pages 21 - 25.• " L'Atalante: The Limits of Liberation, " Robin Wood, pages 26 - 34.• " All That Lovin' Stuff: Sexuality and Sexual Representation in Some Recent Films by Women, " Kay Armatage, pages 35 - 37.• "Whipping It Up: Gay Sex in Film and Video," Bryan Bruce, pages 38 - 44.• " Rock Hudson: His Story," Richard Lippe, pages 46 - 54.• " Pleasure in the Dark: Sexual Difference and Erotic Deviance in the Articulation of a Female Desire, " Dot Tuer, pages 55 - 59.• " Howling at the Machine: A Bed-Time Story, " David McIntosh, pages 60 - 64.• " Hard to Imagine: Gay Erotic Cinema in the Postwar Era, " Tom Waugh, pages 65 - 72.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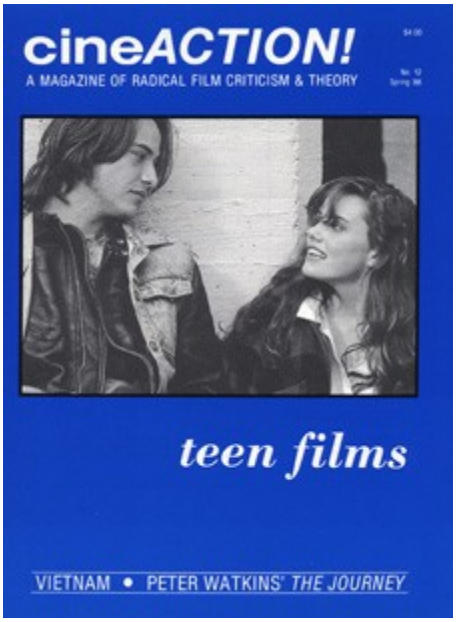
Surely, M. Godard, every film must have a beginning, a middle and an end?
CANADIAN HITS • NICARAGUAN DOCUMENTARIES

Issue No. 11

Winter, 1987-88 (Staple bound with two color cover on slick paper with newsprint interior pages)

Themes: Godard, Canada, Nicaragua

•" Politics and Form: Not Necessarily in that Order [editor's note], " Scott Forsyth, page 1.• " Metaphysical Cinema: Two Recent Films by Jean-Luc Godard, " Peter Harcourt, pages 2 - 10.• " Godard on Imagery, " R. Bruce Elder, pages 11 - 19.• " In Other's Eyes: Four Canadian Films Come Home From Cannes, " Geoff Pevere, pages 20 - 29.• " Exquisite Nostalgia: Aesthetic Sensibility in the English-Canadian and Quebec Cinemas, " Deborah Knight, pages 30 - 37.• " Meshes of the Afternoon: Hollywood, the Avant-Garde, and Problems of Interpretation, " Julian Wolfreys, pages 38 - 41.• " Count Me In/Out: Post Apocalyptic Visions in Recent Science Fiction Film, " Peter Fitting, pages 42 - 51.• " The Skull Beneath the Skin: Some Indiscreet Charms of Narativity, " Robin Wood, pages 52 - 56.• " Nicaragua and the New Documentary: The Extraordinary Reality, " Peter Steven, pages 57 - 63.• " Third World Newsreel's 20th Anniversary, " [no author listed], page 65.• " An Interview with Istvan Szabo, " Joan Davies, pages 66 - 72.



Issue No. 12

Spring, 1988 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Teen Films [and Vietnam]

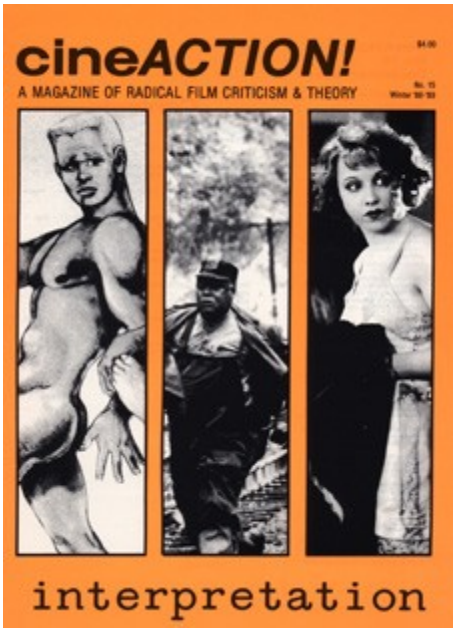
• " Editorial [editor's note], " Anthony Irwin and Susan Morrison, pages 1 - 2.• " Making The Journey with Peter Watkins, " Ken Nolley, pages 3 - 11.• " Identification and Slaughter, " Peter Benson, pages 12 - 18.• " Charlie is a She: Kubrick's Full Metal Jacket and the Female Spectacle of Vietnam, " Krista Walter, pages 19 - 22.• " Standard Hollywood Fare: The World War II Combat Film Revisited, " Peter Rist, pages 23 - 26.• " Getting a Fix on the '60s: Philip Kaufman's The Wanderers Revisited, " Susan Morrison, pages 27 - 31.• " The Edge, " Bryan Bruce, pages 32 - 38.• " Your Life is a Film, " Janine Marchessault, pages 39 - 43.• " Rebel Without a Chance: Cycles of Rebellion and Suppression in Canadian Teen Movies, " Geoff Pevere, pages 44 - 48.• " Patti Rocks the Boat: A Conversation with David Burton Morris and Gwen Field, " Richard Lippe and Robin Wood, pages 49 - 60.• Letters from Carl George, Kembra, Penelope Wehrli, and Jack Waters, pages 61 - 62.• Response to Letters, Bryan Bruce, page 63.• Response to " Godard on Imagery, " Robin Wood, page 64.• Response to " The Skull Beneath the Skin: Some Indiscreet Charms of Narrativity, " Jonathan Rosenbaum, page 64.

Issue No. 13-14 [issue number misidentified on contents page]

Summer, 1988 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Film Noir

•" Policy and Politics [editor's note], " Robin Wood and Richard Lippe, pages 1 - 2.• " The Myth of Postmodernism: The Bourgeois Intelligentsia ni the Age of Reagan, " Andrew Britton, pages 3 - 17.• " Film Noir: How Hollywood Deals with the Deviant Male, " Deborah Thomas, pages 18 - 28.• " Hawks and Film Noir: The Big Sleep, " Michael Walker, pages 29 - 39.• " The (Ideo)logical Consequences of Gender on Genre, " Susan Morrison, pages 40 - 55.• " At the Margins of Film Noir: Preminger's Angel Face, " Richard Lippe, pages 46 - 55.• " Phantom Lady,Cornell Woolrich, and the Masochistic Aesthetic, " Tony Williams, pages 56 - 63.• " The Man's Melodrama: Woman in the Window and Scarlet Street, " Florence Jacobowitz, pages 64 - 73.• " Seeing by Glimpses: Fritz Lang's The Blue Gardenia, " Douglas Pye, pages 74 - 82.• " Rancho Notorious: A Noir Western in Color, " Robin Wood, pages 83 - 93.• " Peckinpah the Radical: The Wild Bunch Reconsidered, " Christopher Sharett, pages 94 - 100.• Letter from Gregg Rickman, pages 101 - 103.



Issue No. 15

Winter, 1988 - 1989 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Interpretation

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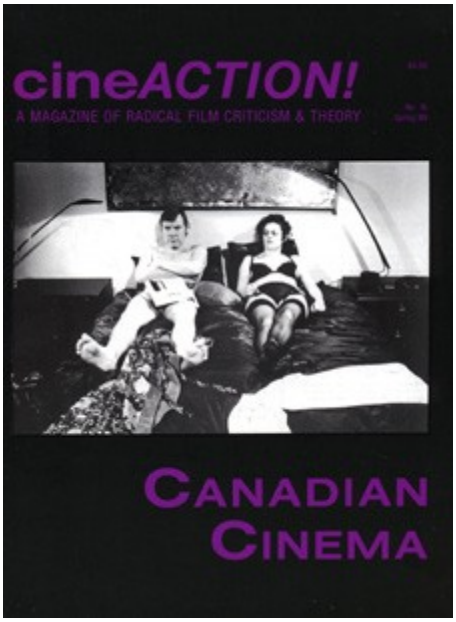

Issue No. 16

May, 1989 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Canadian Cinema

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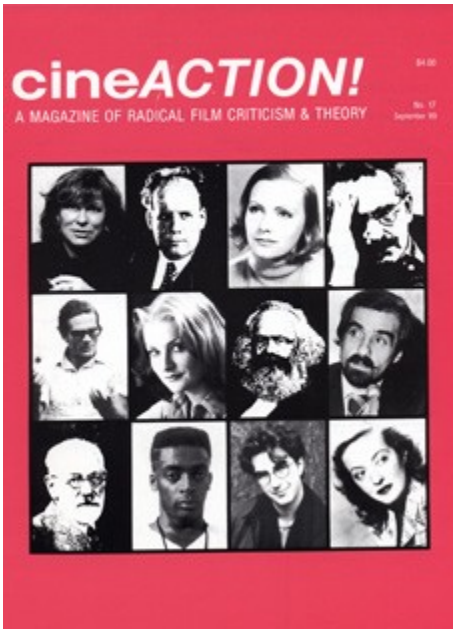

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September, 1989 (Staple bound with two color cover on slick paper with book stock interior pages)

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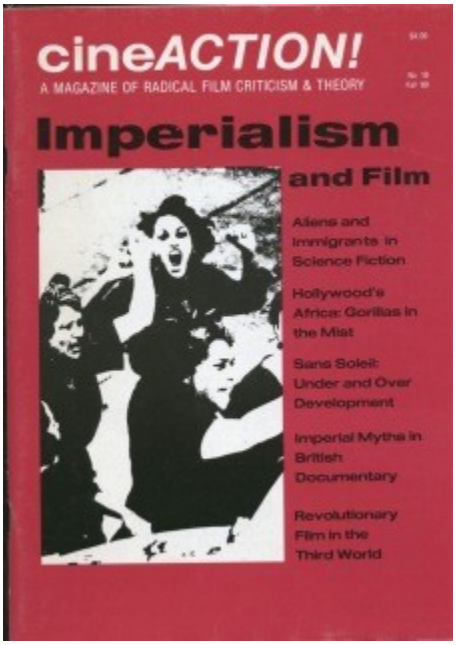
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Imperialism
and Film
Aliens and Immigrants in Science Fiction
Hollywood's Africa: Gorillas in the Mist
Sans Soleil: Under and Over Development
Imperial Myths in British Documentary
Revolutionary Film in the Third World

Issue No. 18

Fall, 1989 (Staple bound with two color cover on slick paper with book stock interior pages)

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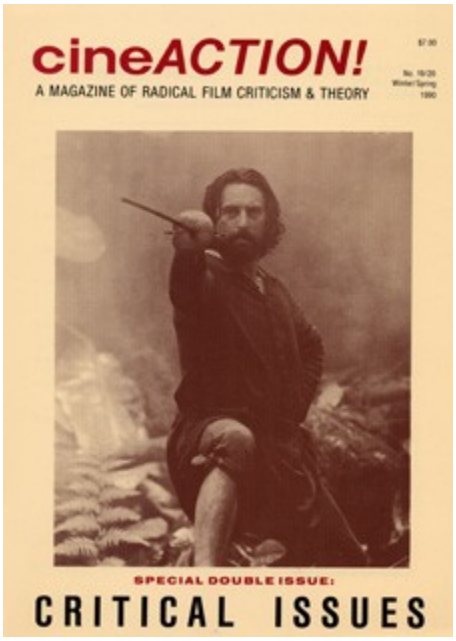

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Winter - Spring, 1990 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Critical Issues

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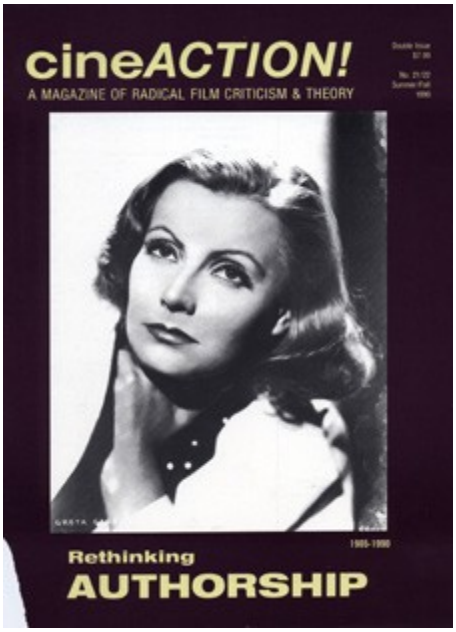
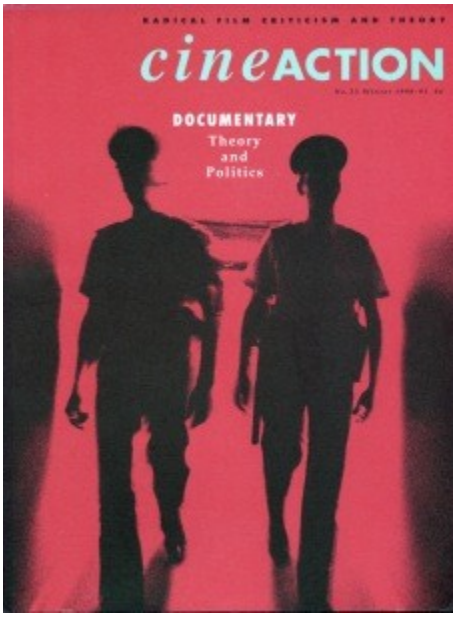


Issue No. 21 - 22

Summer - Fall, 1990 (Staple bound with two color cover on slick paper with book stock interior pages)

Theme: Rethinking Authorship

• " Rethinking Authorship [editor's note], " Florence Jacobowitz and Richard Lippe, pages 1 - 2.• " Creativity and Evaluation: Two Film Noirs of the 50s, " Robin Wood, pages 4 - 20 [The Big Heat, Kiss Me Deadly].• " Authorship and Cukor: A Reappraisal, " Richard Lippe, pages 21 - 34.• " What Does a Man Know About Mother Love?: Blonde Venus, " Florence Jacobowitz, pages 35 - 45.• " Authorship Revisited, " Robin Wood, pages 46 - 56.• " Film Authorship: The Premature Burial, " V. F. Perkins, pages 57 - 64.• " Terence Davies Interview, " Tony Williams, pages 65 - 69.• " You Could Look it Up: Notes Towards a Reading of Baseball, History, and Ideology in the Dominant Cinema, " Viveca Gretton, pages 70 - 75.• " Genre and Authorship: Two Films of Arthur Penn, " Peter C. Knowles, pages 76 - 83.• " Laugher, Redemption, Subversion in Eight Films by Leo McCarey, " Margaret Smith, pages 84 - 90.• " Fuck Sal's Pizza: Spike Lee's Do the Right Thing as Product of the Hip Hop Movement, " James A. Hurst, pages 91 - 98.



Issue No. 23

Winter, 1990 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Documentary: Theory and Politics

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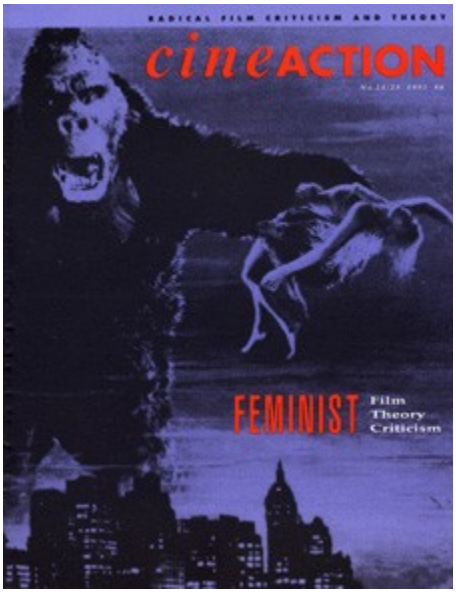
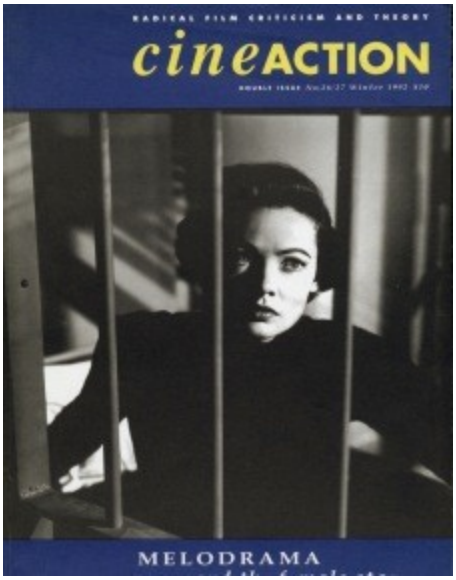


Issue No. 24 - 25

Winter, 1991 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Feminist Film Theory-Criticism

•" Feminist Culture and the New Order [editor's note], " Janine Marchessault and Susan Morrison, page 2.• " Letter From an Editor [editor's note], " Florence jacobowitz, page 4.• " Kindler, Gentler CineACTION? [editor's note], " Scott Forsyth, pages 2 - 3.• " Documentary: Theory, Practice and ... Watching the Gulf War [editor's note], " Kass Banning and Scott Forsyth, pages 2 - 3.• " The (Female) Subject of Masochism: Forgive Me, Father, For I Have Sinned..., " Susan Morrison, pages 6 - 15.• " Madonna Wannabe, " Sarah Evans, pages 16 - 24.• " Bad Magic: Germaine Dulac's La Souriante Madam Beaudet , " Susan Lord, pages 25 - 29.• " Feminist Avant-Garde Cinema: From Introspection to Retrospection, " Janine Marchessault, pages 30 - 37.• " Dog and Woman, Together at Last: Animals in the Films of Neil Shipman, " Kay Armatage, pages 38 - 44.• " Boys, Girls, and Switch: On the Policing of Sex and Gender, " Ki Namaste, pages 46 - 49.• " Twin Peaks Mountains or Molehills?, " Christine Ramsey, pages 50 - 59.• " In Light of Difference: In Visible Colours Film/Video Festival and Symposium, " Monika Gagnon, pages 60 - 65.• " The Subaltern Body: A Study in Ethics, Alterity, and Subject Construction, " Helen Lee, pages 66 - 74.• " Dorothy's Arzner's Dance Girl, Dance: Regendering the Male Gaze, " Samuel L. Chell, pages 75 - 79.• " Criticism or Complicity?: The Question of the Treatment of Rape and the Rape Victim in Jonathan Kaplan's The Accused, " Mallorie Cook, pages 80 - 85.• " All About Eve, Margo, Karen ..., " Robert K. Lightning, pages 86 - 91.• " Women in Film: Teaching Across Disciplines, " Marilyn Burgess, pages 92 - 96.

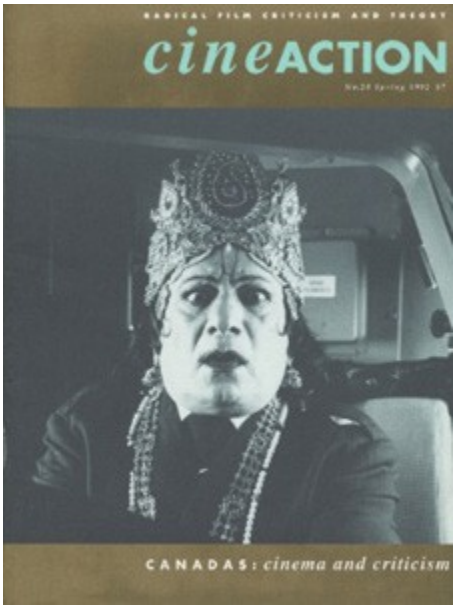


Issue No. 26 - 27

Winter, 1992 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Melodrama and the Female Star

• " Empowering Glamour, " Florence Jacobowitz and Richard Lippe, pages 2 - 11.• " Greta Garbo, The Star Image: A Corrective Reading, " Richard Lippe, pages 12 - 21.• " Spying on Masculinity: Dishonored, " Florence Jacobowitz, pages 22 - 31.• " A New Servitude: Bette Davis, Now, Voyager, and the Radicalism of the Woman's Film, " Andrew Britton, pages 32 - 59 [see also letters page, next issue, No. 29].• " The 'Noriko' Trilogy: Three Films of Ozu with Setsuko Hara, " Robin Wood, pages 60 - 81.• " Kings Row, " Michael Walker, pages 82 - 93.• " Male Scrutiny, Female Resistance: The Chapman Report, " Richard Lippe, pages 94 - 100.• " Ever in Our Hearts: Barbara Stanwyck, " Robin Wood, pages 102 - 105.• " Understanding Bliss, " Robin Wood, pages 106 - 107.• " The Canadian Feminist Hybrid Documentary, " Kass Banning, pages 108 - 113.• " Regarding Men: Disease and Affliction in Contemporary Male Melodrama, " Viveca Gretton and Tom Orman, pages 114 - 120.



Issue No. 28

Spring, 1992 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Canada: Cinema and Criticism

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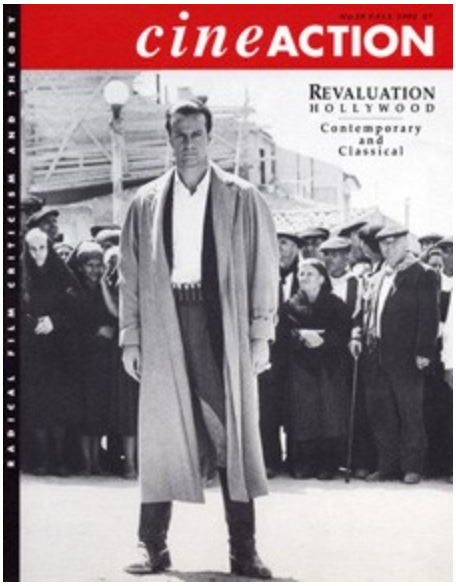

Issue No. 29

Fall, 1992 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Revaluation: Hollywood, Contemporary and Classical

•" Editorial [editor's note], " Robin Wood, page 1.• " For Marlene, " Florence Jacobowitz, pages 2 - 3.• " Not Just a Bandit: Michael Cimino's The Sicilian, " Brad Stevens, pages 4 - 15.• " The Rapture: A Woman's Film of the 90s, " Florence Jacobowitz, pages 16 - 21.• " 'Everything Means Something, Cynthia':Alan Rudolph's Mortal Thoughts, " Tom Orman, pages 22 - 26.• " 'Well ... That's a Start': Or, What Hollywood Can Do With a Deeply Serious Comedy, " Cosimo Urbano, pages 26 - 33.• " Spike Lee's Homophobia, " Robert K. Lightning, pages 35 - 39.• " Oliver Stone: Less Than Meets the Eye, " Tony Williams, pages 40 - 55.• " While the City Sleeps, " Michael Walker, pages 56 - 69.• " Talk '39: Re-reading George Cukor's The Women, " Viveca Gretton, pages 70 - 74.• " The Collapse of Fantasy: Masculinity in the Westerns of Anthony Mann, " Douglas Pye, pages 75 - 81.• " 'I'm Not the Sort of Person Men Marry': Monsters, Queers, and Hitchcock's Rebecca, " Rohna J. Berenstein, pages 82 - 96.• " Rebecca Reclaimed: For Daphne du Maurier, " Robin Wood, pages 97 - 100.• " Constructing Culture: Media Education in the 1990s, " Susan Morrison, pages 101 - 103.• Letter: from Andrew Britton, with reply by Robin Wood, page 104 [correcting an error in " A New Servitude: Bette Davis, Now, Voyager, and the Radicalism of the Woman's Film, " issue No. 26 - 27].

Issue No. 30

Winter, 1992 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Framing the Family

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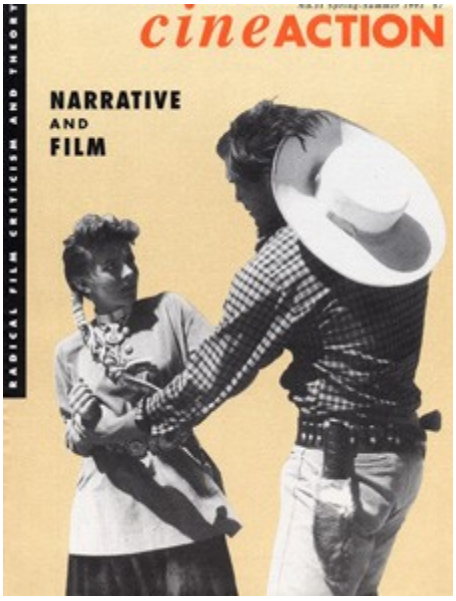

Issue No. 31

Spring - Summer, 1993 (Perfect bound with two color cover on rough paper with book stock interior pages)

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•" Narrative and Film [editor's note], " Florence Jacobowitz and Richard Lippe, pages 2 - 3.• " Letter from an Unknown Woman: The Double Narrative, " Robin Wood, pages 4 - 17.• " Robert Kramer: Along Route One/USA, " Ruth Perlmuter, pages 18 - 26.• " Homework Times Three, " Robin Wood, pages 28 - 32.• " The Necessity of Telling a Story: An Interview with Jamie Humbeto Hermosillo, " Florence Jacobowitz, Richard Lippe, and Robin Wood, pages 33 - 43.• " Why We Should (Still) Take Hitchcock Seriously, " Robin Wood, pages 44 - 49.• " Tie Me Up! Tie Me Down! : Subverting the Glazed Gaze of American Melodrama and Film Theory, " Martha J. Nandorfy, pages 50 - 61.• " Melodramatic Narrative: Orphans of the Storm and The Searchers, " Michael Walker, pages 74 - 83.• " Male Narrative/Female Narration: Elaine May's Mikey and Nickey, " Brad Stevens, pages 84 - 88.• " The Cat with Green Wings: Feminine Resistance and Narrativity in Radha Bharadwaj's Closet Land, " Viveca Gretton, pages 84 - 88.

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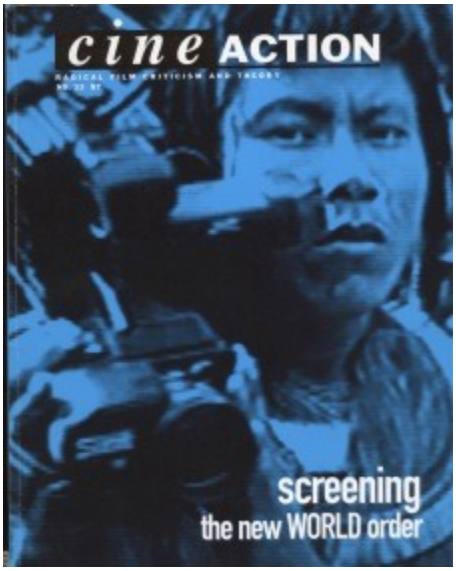
Fall, 1993 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Rac-ing Home: Race and Cultural Identity " This Ain't No favour [editor's note], " Kass Banning and David Fujiwara, pages 1 - 2.• " Jay Scott Obituary, " Kass Banning, pages 5 - 9.• " Confession of a Snow Queen: Notes on the Making of The Attendant , " Isaac Julien, pages 5 - 9.• " From Stereotype to Discourse: Some Methodological Reflections on Racism in the Media, " Robert Stam, pages 10 - 29.• " Between the Borders of Cultural Identity: Atom Egoyan's Calendar, " Ron Burnett, pages 30 - 34.• " Antillean Cinema in the absence of Ruins: The Case of Felix de Rooy, " Reece Auguiste, pages 35 - 42.• " Blood, Vengeance, and the Anxious Liberal: Natives and Non-Natives in Recent Movies, " Deborah Root, pages 43 - 49.• " Dark and Lovely, Too: Black Gay Men in Independent Film, " Kobena Mercer, pages 51 - 62.• " Now You Can See It: The Liberal Aesthetic and racial Representation in The Crying Game, " Darrell Moore, pages 63 - 67.• " Don't Go to Dat Place and Fool Around Like Rich Girls: Black Canadian Women Filmmakers and Video Artists, " Gabrielle Hezekiah, pages 68 - 76.• " Small Pleasures: Large Rewards, " Xiaoping Li, pages 77 - 80.• " Servants and Slaves: Brown Person in Classical Hollywood Cinema, " Robin Wood, pages 81 - 88 [See also letters section, Issue No. 33].

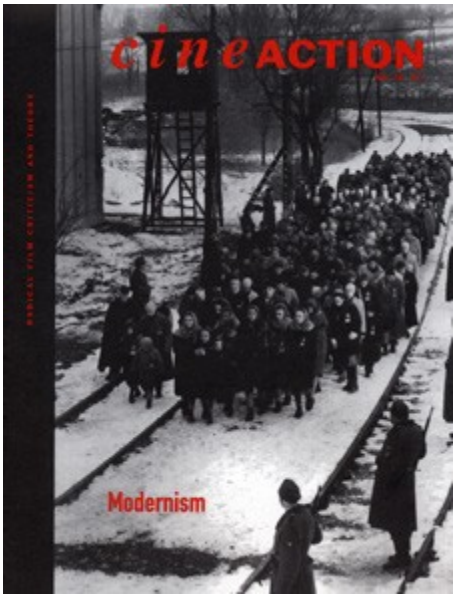


Issue No. 33

February, 1994 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Screening the New World Order

•" Screening the New World Order [editor's note], " Scott Forsyth, page 2.• " Star Trek: The Voyages of Discovery from 1942 to the Space Age, " Yasmin Jiwani, pages 3 - 11.• " Mad Priests and the Mimetic Faculty: Ethnographic Film, Post-Colonialism, and the (New) World Order, " Scott Mackenzie, pages 12 - 22.• " ... Evan As Also I Am Known: Vicarious Miscegenation on Post-Colonial Screens, " Diane Sippl, pages 23 - 42.• " Encountering Chinese Modernity in For Fun: An Interview with Ning Ying, " Xiaoping Li, pages 43 - 52.• " Imagining the New Information Order: 'You Will', " Janine Marchessault, pages 53 - 58.Toronto Film Festival Reviews 1993• " What's Love, Science, and Singing Got to Do With It, " Kass Banning, pages 59 - 62.• " 'TV Movie Syndrome' and Contemporary Film, " Susan Morrison, pages 63 - 64.• " Little Movies/Large Pleasures, " Robin Wood, pages 65 - 66.• " The Accompanist: The Game and the Rules, " Florence Jacobowitz and Richard Lippe, pages 67 - 69.• Letters from Cosmo Vecchiarelli, Rinaldo Walcott, Robin Wood, Kass Banning, and Sourayan Mookerjea, pages 70 - 72 [Controversy surrounding Wood's essay, " Servants and Slaves: Brown Person in Classical Hollywood Cinema, " in Issue No. 32].

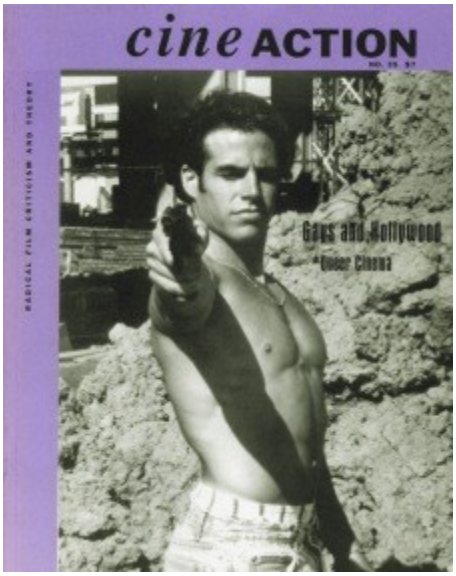


Issue No. 34

June, 1994 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Modernism

• " On Modernism [editor's note], " Florence Jacobowitz and Susan Morrison and Richard Lippe, page 1.• " For Andrew Britton: A Personal Tribute, " Robin Wood, page 2.• " For Andrew Britton, 1951 - 1994, " Florence Jacobowitz and Richard Lippe, page 3.• " Rethinking History Through Narrative Art, " Florence Jacobowitz, pages 4 - 19.• " Driven to Distraction: Going to the Movies with Walter and Siegfried, " Paul Kelley and Susan Lord, pages 20 - 25.• " Visions of Light: The Art of Cinematography: An Interview with Arnold Glassman, Todd McCarthy, and Stuart Samuels, " Florence Jacobowitz and Richard Lippe, pages 26 - 40.• " Politics of Modernity in Latin America: Memory, Nostalgia, and Desire in Baroco, " Zuzana M. Pick, pages 41 - 50.• " Postmodern Times: Popular American Cinema and the Critical Climate, " Brad Stevens, pages 52 - 58.• " Persona Revisited, " Robin Wood, pages 59 - 67.• " Suffering Into Ideology: Bergman's Sasom I en Spegel [Through a Glass Darkly] , " Tony French, pages 68 - 72.

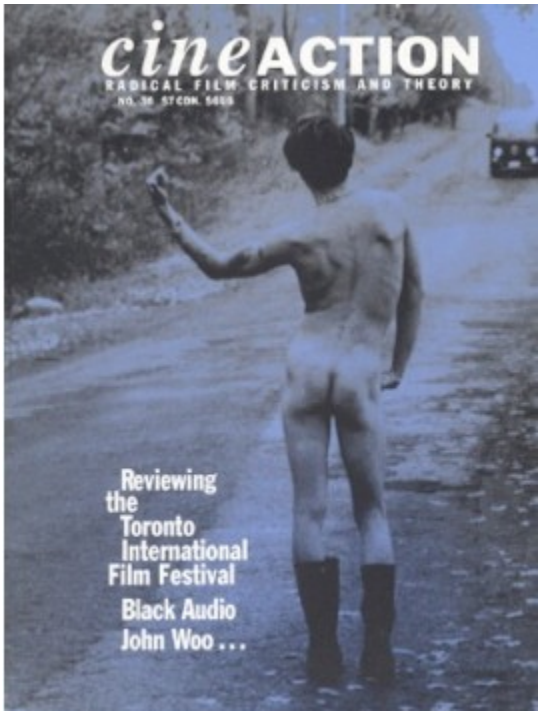


Issue No. 35

August, 1994 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Gays and Hollywood: Queer Cinema

•" Policy and Politics [editor's note], " Richard Lippe and Robin Wood, page 1.• " The New Queer Cinema and Gay Culture: Notes From an Outsider, " Robin Wood, pages 2 - 15 [See also letter to the editor in Issue No. 36].• " Totally F***ed Up, but 'Things are Slowly Getting Better': An Interview with Gregg Araki, " Richard Lippe and Robin Wood, pages 16 - 21.• " Discuss The Living End as a Response to the AIDS Crisis. You Have Three Hours: Or, Trying to Understand Love and Hate in an Exam Situation, " Cory Silverberg, pages 22 - 24.• " For Philadelphia, " Richard Lippe, pages 25 - 28.• " 'Met Me in St. Louis': Smith, or the Ambiguities, " Andrew Britton, pages 29 - 42.• " Cukor and Garbo, " Richard Lippe, pages 43 - 60.• " Go East Young Man! John Schlesinger's Midnight Cowboy, " James A. Hurst, pages 61 - 65.• " No Place Like Home: Homelessness, Identity, and Sexuality in American Queer Cinema, " Patrick Crowe, pages 66 - 72.

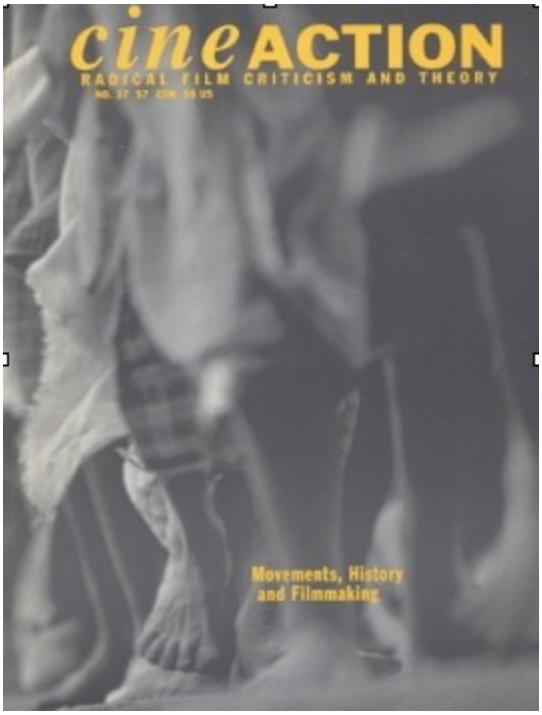


Issue No. 36

February, 1995 (Perfect bound with two color cover on rough paper with book stock interior pages)

Theme: Reviewing the Toronto International Film Festival 1994

• " Editorial [editor's note], " Kass Banning, pages 1 - 2.• " Letter to the Editor: On the Irresponsibility of a Certain Film Critic: A Note to an 'Outsider', " Robert Cagle, pages 3 - 8 [a response to Robin Wood's " The New Queer Cinema and Gay Culture: Notes From an Outsider, " in Issue No. 35].• " Letter to the Editor; Lang Thompson, with a response by Susan Morrison, page 9.• " The Bandit Queen, " Brenda Longfellow, pages 10 - 16.• " Eclipse, " Peter Harcourt, pages 17 - 19.• " Super 8 ½, " David McIntosh, pages 20 - 23.• " Les Silences Du Palais, " Kay Armatage, pages 24 - 27.• " Narmada: A Valley Rises, " Gabrielle Hezekiah, pages 28 - 30.• " Fresh Kill, " Laura U. Marks, pages 31 - 33.• " Father, Son, and Holy War, " Tom Waugh, pages 34 - 36.• " John Woo, Wong Kar-wai, and Me, " Susan Morrison, pages 37 - 41.• " The Crisis Cinema of John Woo, " Tony Williams, pages 42 - 52.• " Ghosts of Stories: Black Audio Film Collectives Who Needs a Heart?, " Laura U. Marks, pages 53 - 62.• " Guess Who Else is Coming to Dinner: Racial / Sexual Hysteria in Candyman, " Elspeth Kydd, pages 63 - 72.



Issue No. 37

June, 1995 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Movements: History and Filmmaking

• " 10 Years of CineACTION!!???? [editor's note], " Scott Forsyth, page 2.• " The Films of Bob Quinn: Towards an Irish Third Cinema, " Jerry White, pages 2 - 10.• " An Interview with Ali Kazimi, " Marcy Goldberg and Firoza Elavia, pages 11 - 20.• " Hearts of Hate and the Poverty of the Liberal Documentary, " John McCullough, pages 21 - 28.• " A Question of Narrative: Notes on a Radical Horror Parody, " Cosimo Urbano, pages 29 - 37.• " On the Rise: The Work of Ngozi Onwurah, " Julian Stringer, pages 38 - 48.• " The Politics of Cultural Conversion in Colonialist African Cinema, " Femi Okiremuete Shaka, pages 50 - 67.• " On Pluralism, Policy, and Progress: A Response to R. L. Cagle, " Robin Wood, pages 68 - 72.

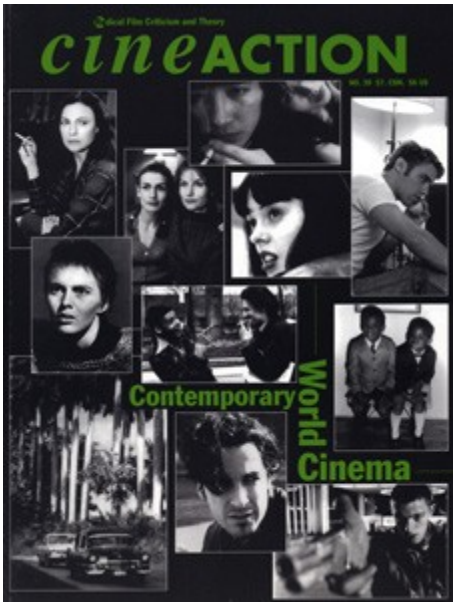
Issue No. 38

September, 1995

(Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Murder in America

• " Murder in America [editor's note], " Susan Morrison, pages 2-3.• " Assassinating an Image: The Strange Life of Kennedy's Death, " Haidee Wasson, pages 4 - 11.• " Livin' and Dyin' in Zapruderville: A Code of Representation, Reality and its Exhaustion, " Tom Mullin, pages 12 - 15.• " The Technology of Homicide: Constructions of Evidence and Truth in American Murder Films, " Ken Morrison, pages 16 - 24.• " Carnivalising the Taboo: The Mondo Film and the Opened Body, " Mikita Brottman, pages 25 - 37.• " Serial Killers, True Crime, and Economic Performance Anxiety, " Annalee Newitz, pages 38 - 46.• " Mystery Rider: The Cultural Construction of a Serial Killer, " Philip Simpson, pages 37 - 55.• " The Seen of the Crime: Violence, Anxiety, and the Domestic in Police Reality Programming, " Edward R. O'Neill, pages 56 - 63.• " The 1990s Hollywood Fatal Femme: (Dis)Figuring Feminism, Family, Irony, Violence, " Julianne Pidduck, pages 64 - 72.



Issue No. 39

December, 1995

(Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Contemporary World Cinema

•" Contemporary World Cinema [editor's note], " Scott Forsyth, page 2.• " Doin' Diaspora, " Warren Crichlow, pages 4 - 8.• " Planet Africa: Three Shorts, " Robert K. Lightning, pages 9 - 11.• " Cuban Films and the Crisis of Socialism: 'Possible Endings', " Scott Forsyth, pages 12 - 18.• " House of Pain, " Laura U. Marks, pages 19 - 37.• " After the Celebration: Soul Survivor and the Discourse of Heritage, " Rinaldo Walcott, pages 22 - 27.• " Crack Vision, Ritual Charm, and Hybrid Culture in John L'Ecuyer'sCurtis's Charm, " David McIntosh, pages 28 - 30.• " The Films of Bela Tarr, " David Thomas Lynch, pages 31 - 35.• " Le Cérémonie: 'The Last Marxist Film' by Claude Chabrol, " Florence Jacobowitz, pages 36 - 43.• " La Haine, Fallen Angels, and Some Thoughts on Scorsese's Children, " Susan Morrison, pages 44 - 50.• " Wim Wender's Lisbon Story, " Jesse Zigelstein, pages 51 - 53.• " In Defence of Jean Seberg, " Richard Lippe, pages 54 - 62.• " Frisk and Doom Generation, " Robin Wood, pages 63 - 65.• " About Desolation Angels, or, Pack Your Bags, We're Going on an Ego Trip, " Mickey Burns, pages 66 - 69.• " Unstrung Families/Unstrung Heroes: A Meditation on Life, Death, Family, and Andie MacDowell's Nail Polish, " Cory Silverberg, pages 70 - 72.

Issue No. 40

May, 1996 (Perfect bound with two color cover on slick paper with book stock interior pages)

Themes: Re-Readings,: Five Films, and Do the Right Thing, a Spike Lee Dossier

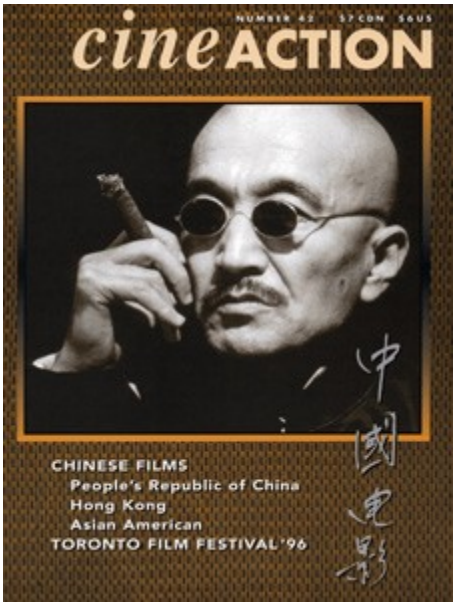
• " Editorial [editor's note], " Robin Wood, page 2.• " Has Gone With the Wind Gone With the Wind?, or, Can We Be Intelligent about the Past?, " Tony French, pages 4 - 12.• " Ikiru: The Role of Women in a Male Narrative, " Elen A. Bovkis, pages 13 - 20.• " Persona Psychoanalyzed, " Göran Persson, pages 22 - 31. With a brief forward by Robin Wood on page 21• " Confession as Betrayal: Hitchcock's I Confess as Enigmatic Text, " Deborah Thomas, pages 32 - 37.• " Lola Montes, " Mickey Burns, pages 38 - 43.• " Do The Right Thing: Generic Bases, " Robert K. Lightning, pages 44 - 47.• " By Any Meanings Necessary: Conflict and its Resolution in Do the Right Thing, " Ted Kulczycky, pages 48 - 56.• " Multiculturalism and Spike Lee's Mixed Messages, " Mitchell Shore, pages 57 - 65.• " More Than the Violence: A Reading of Intergenerational Relationships in Do the Right Thing and Jungle Fever, " Cory Silverberg, pages 66 - 72.

Issue No. 41

October, 1996 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Style

•" Editorial [editor's note], " Florence Jacobowitz and Richard Lippe, page 4.• " The Little Space In Between: Preliminary Notes on Before Sunrise, " Robin Wood, pages 4 - 13.• " Style as Attitude: Two Films by Martin Scorsese, " Richard Lippe, pages 14 - 21.• " Rewriting Realism: Bergman and Rossellini in Europe 1949 - 1955, " Florence Jacobowitz, pages 22 - 32.• " Style and Narrative in Bertolucci's The Conformist, " Michael Walker, pages 33 - 42.• " Maintaining the Dual Perspective: Orson Welles and Chimes at Midnight, " Peter E. S. Babiak, pages 43 - 49.• " New Parents and Old: The Horrifying Lyricism of Dancing on Graves, " Diane Sippl, pages 50 - 59.• " Larry Cohen's Bone: Comic Strip as Radical Style, " Tony Williams, pages 60 - 67.• " Book Review: Cinema and Painting: How Art is Used in Film, " Susan Morrison, pages 68 - 71.



Issue No. 42

February, 1997 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Chinese Films [Mainland, Hong Kong, plus Toronto Film Festival]

• " [editor's note], " Susan Morrison and Scott Forsyth, page 1.• " The Films of Ning Ying: China Unfolding in Miniature, " Jerry White, pages 2 - 9.• " Oppositional Politics of Chinese Everyday Practices, " Monica Hulsbus, pages 10 - 14.• " Music and Femininity in Zhang Yimou's Family Melodrama, " Yanmei Wei, pages 15 - 17.• " Allegory and Ambiguity in Zhang Yimou's Shanghai Triad, " Shelly Kraicer, pages 18 - 27.• " Centre-Stage: Reconstructing the Biopic, " Julian Stringer, pages 28 - 39.• " From Hong Kong to Hollywood: John Woo and His Discontents, " Tony Williams, pages 40 - 46.• " East - West Politics, " Patrick Tan, pages 47 - 49.• " Asian American Filmmakers: The Next Generation? Identity, Mimicry, and Transtextuality in Mina Shum's Double Happiness and Quentin Lee and Justin Lin's Shopping for Fangs, " Edward R. O'Neill, pages 50 - 62.Toronto Film Festival Reviews 1996• " Irma Vepp, " Susan Morrison, pages 63 - 65.• " For Ever Mozart, " David Thomas Lynch, pages 66 - 67.• " Michael Collins, " Scott Forsyth, pages 68 - 69.• " Michelangelo Antonioni: The Later Years, " Florence Jacobowitz and Richard Lippe, pages 70 - 72.

Issue No. 43

July, 1997

(Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Films of the 90s

• " [editor's note], " Scott Forsyth, page 1.• Photo essays on Arthur Penn and Michelle Pfeiffer, pages 2 - 3.• " The Spectres Emerge in Daylight, " Robin Wood, pages 4 - 13.• " Todd Haynes's Safe: Illness as Metaphor in the 90s, " Florence Jacobowitz and Richard Lippe, pages 14 - 17.• " What's Love Got to Do With It? The Resilience of the Woman's Film, " Robert K. Lightning, pages 18 - 31.• " Lost Highway: Unveiling Cinema's Yellow Brick Road, " Reni Celeste, pages 32 - 39.• Photo essay on four Taiwan films, pages 40 - 41.• " The Virtues of Theft: André T&$233;chiné's Thieves, " Diane Sippl, pages 42 - 49.• " The Magical World of the Ultimate Matriarch, " Elen A. Bovkis, pages 50 - 57.• " Videodrome and the Revenge of Repression, " Marty Roth, pages 58 - 61.• " Against Convention: Form and Narrative in Paul Ledue's Frida, " Peter C. Knowles, pages 62 - 65.• " Plotting the Revolution: Identity and Territory in Memories of Underdevelopment, " Amy Beer, pages 66 - 72.

Issue No. 44

July, 1997 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Performance

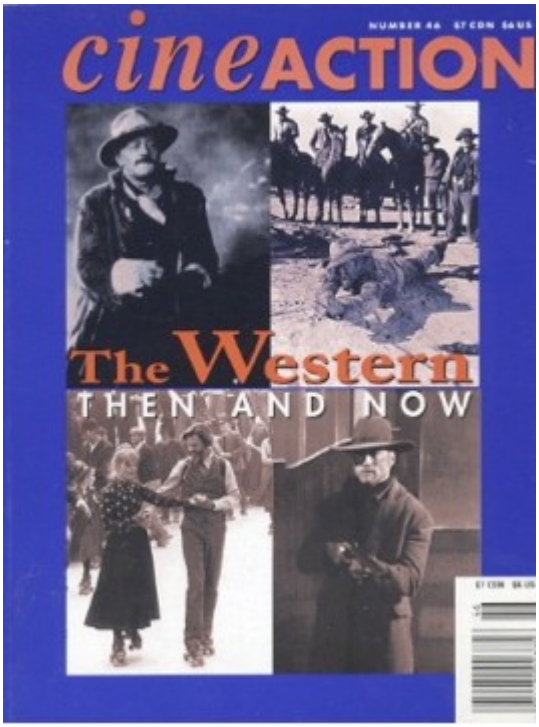
• "[Editor's Note; inside front cover]," Florence Jacobowitz, Richard Lippe. • "Staying Alive in the '90s: Travolta as Star and the Performance of Masculinity," Jesse Zigelstein, pages 2 - 11. •"Performance and Still Photography," Marilyn Monroe," Florence Jacobowitz, Richard Lippe, pages 12 - 19. • "Exhuming Dorothy Dandridge: The Black Sex Goddess and Classic Hollywood Cinema," Marguerite H. Rippy, pages 20 - 31. • "Dorothy Dandridge: Ruminations on Black Stardom," Robert K. Lightning, pages 32 - 39. • "A Few Short Notes on Robert Mitchum," Peter E. S. Babiiak, pages 40 - 45. • "A Tribute to James Stewart," Florence Jacobowitz, Richard Lippe, pages 46 - 47. • "Interview with Miranda Richardson: British Film, Stage, and Television Performance: Training, Praxis, and Culture," Carole Zucker, pages 48 - 57. • "If the Heart Had Eyes: Tears, Silences, and Snow in Seeking the Maternal Performance," Diane Sippl, pages 58 - 65. • "On Being Norman: Performance and Inner Life in Hitchcock's Psycho," Deborah Thomas, pages 66 -72.

Issue No. 45

February, 1998 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Canadian Cinema; Festivals

•" [editor's note], " Scott Forsyth, pages 1 - 2.• " Faces Changing Colour Changing Canon, " Peter Harcourt, pages 2 - 9.• " Highway 61 Revisited, " Chris Byford, pages 10 - 17.• " To Act is to Be: Identity in Recent Quebec Cinema, " Jerry White, pages 18 - 26.• " Howard Hawks: The Grey Fox of Hollywood, " Robin Wood, pages 27 - 29.• " Lesbian Desires: Bound and Invested, " Jean Noble, pages 30 - 39.Toronto Film Festival Reviews 1997• " Nil By Mouth and Gummo, " Susan Morrison, pages 41 - 45.• " Exile Shanghai, " Florence Jacobowitz, pages 46 - 49.• " Revolutionary Love and Post-Communist Murder: Amor Vertical and A Friend of the Deceased, " Scott Forsyth, pages 50 - 51.• " Gay Movies, West and East: In and Out and Happy Together, " Richard Lippe, pages 52 - 59.• " Wolves Cry Under the Moon, " Robin Wood, pages 60 - 61.• " Visible Cities, Invisible Freedoms: Uncut, City of Dark and Exile in Sarajevo, " Marcy Goldberg, pages 61 - 65.• " A Report on Screens: New Sites for Crosscultural Media [Riot in the Streets, Oz, Girls in Prison, America's Dream, A Day Without a Mexican Nightjohn], " Diane Sippl, pages 65 - 72.Riot in the Streets, Oz, Girls in Prison, America's Dream, A Day Without a Mexican Nightjohn.

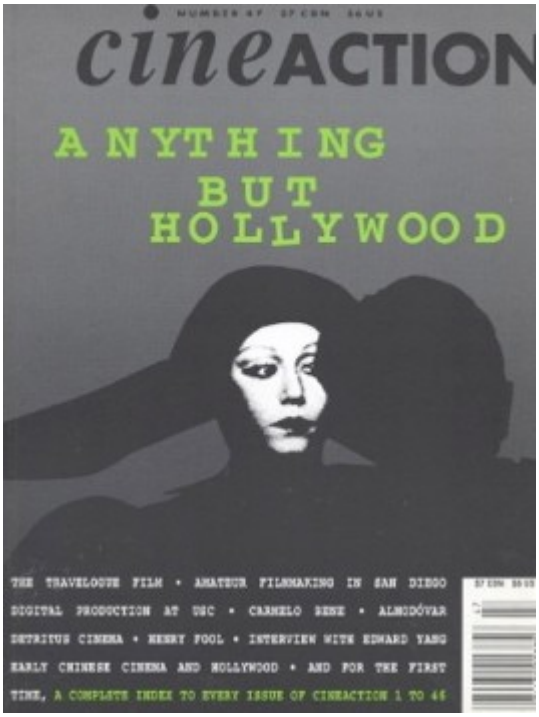


Issue No. 46

June, 1998 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: The Western, Then and Now

• " [editor's note], " Robin Wood, page 1.• " The Western: The Genre that Engenders the Nation, " Garry Watson, pages 2 - 10.• " Bury My Heart at Fort Apache, " Tony French, pages 11 - 17.• " 'One in a Thousand': Western Stars, Heroes, and their Guns, " Brian Fairlamb, pages 18 - 25.• " Man(n) of the West(ern), " Robin Wood, pages 26 - 33.• " A Tribute: Samuel Fuller and the Western, " Richard Lippe, pages 34 - 39.• " From Clementine to Mrs. Miller: In the Name of Progress, " Ivan Yovanovich, pages 40 - 47.• " Heaven's Gate Takes a Swing: Slamming the Capitalist Patrichy, " Mickey Burns, pages 48 - 55.• " Rewriting Revisionism: Clint Eastwood's Unforgiven, " Peter E.S. Babiak, pages 56 - 63.• " We Have Secrets: Borzage, Romance, and the Bourgeois State, " Robert K. Lightning, pages 64 - 72.


cineACTION
ANYTHING BUT HOLLYWOOD
THE TRAVELOGUE FILM • AMATEUR FILMMAKING IN SAN DIEGO
DIGITAL PRODUCTION AT USC • CARMELO BENE • ALMODÓVAR
DETRITUS CINEMA • HENRY FOOL • INTERVIEW WITH EDWARD YANG
EARLY CHINESE CINEMA AND HOLLYWOOD • AND FOR THE FIRST
TIME, A COMPLETE INDEX TO EVERY ISSUE OF CINEACTION 1 TO 46

Issue No. 47

September, 1998 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Anything But Hollywood

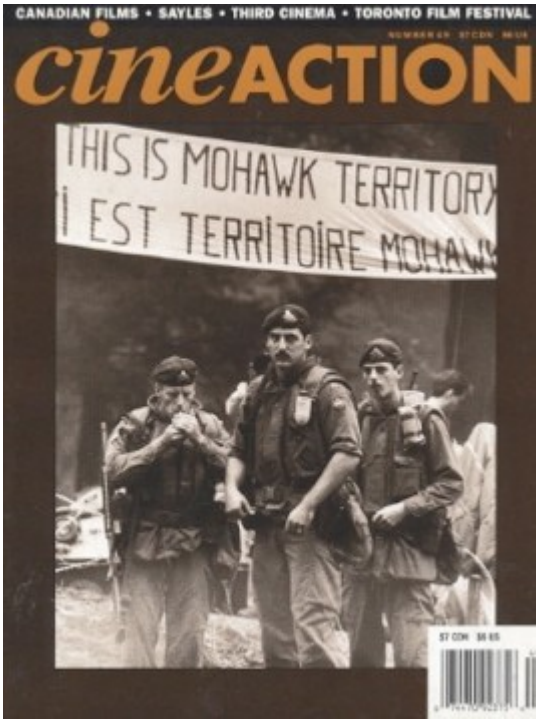
• " [editor's note], " Susan Morrison, page 1.• " Around the world in Eighty Minutes: The Travel Lecture Film, " Jeffrey Ruoff, pages 2 - 11• " If it Moves — We'll Shoot It, " Melinda Stone, pages 12 - 15.• " Project 734: Digital Video and Non-Professional Filmmaking, " Charles Tashiro, pages 16 - 23.• " Flowers in the Dustbin: Termite Culture and Detritus Culture, " Scott Mackenzie, pages 24 - 29.• " Contesting Cinema: A Carmelo Bene Project, " Marc Siegel, pages 30 - 35.• " Pedro Almodovar on The Verge of a Pornographic Space, " Brian K. Aurand, pages 36 - 44.• " A 'Breakthrough' Film? Hal Hartley's Henry Fool, " Sarah Phillips, pages 45 - 47.• " Interview with Edward Yang, " Shelly Kraicer and Lisa Roosen-Runge, pages 48 - 55.• " Nationalism and Commercialism: Chinese Cinema's First Wave of Entertainment Films, " Ying Zhu, pages 56 - 66.• CineACTION! Index issues 1 through 46, pages 67 - 72.

Issue No. 48

December, 1998 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: French New Wave - Contemporary World Cinema

• " French New Wave: 40th Anniversary [editor's note], " Florence Jacobowitz and Richard Lippe, pages 1 - 7.• " Calculated Approximations of Probabilities: Rhetorical Strategies in the Late Films of Jean-Luc Godard, " Peter Harcourt, pages 8 - 17.• " Pre '59 New Wave: Polyphony and Paradigms, " Julien Lapointe, pages 18 - 29.• " Coping with Contempt Godard's Rejected Male and his Hollywood Prototypes, " Brian Fairlamb, pages 30 - 41.• " Cahiers de Rossellini, " Izzy Greenberg, pages 42 - 46.Contemporary World Cinema: Toronto Film Festival Reviews 1997• " Humble Guests at the Celebration: An Interview with Thomas Vinterbeg and Ulrich Thomsen, " Robin Wood, pages 47 - 54.• " The Hole, " Robin Wood, pages 54 - 57.• " The Apple, " Robin Wood, pages 57 - 60.• " Ron Havilio's Fragments* Jerusalem, " Florence Jacobowitz, pages 60 - 62.• " An Interview with Satoshi Isaka on Detective Rico, " Richard Lippe, pages 63 - 66.• " A Conversation with Olivier Assayas on Fin aout, debut septembre, " Mark Peranson, pages 66 - 72.

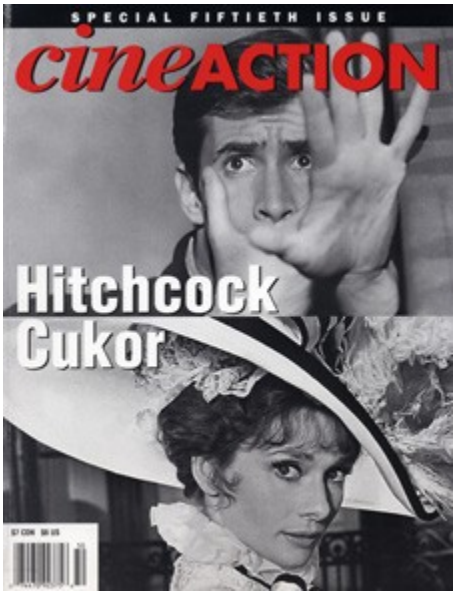


Issue No. 49

June, 1999 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: [Class and Nation in Canadian Cinema]

• " In This Issue [editor's note], " Scott Forsyth, page 1.• " John and the Missus: Progress, Resistance, and 'Common Sense', " Malek Khouri, pages 2 - 11.• " The Lace Bay Miners' Museum/Margaret's Museum: Adaptation and Resistance, " Peter Urquhart, pages 12 - 18.• " Rude, or the Elision of Class in Canadian Movies, " John McCullough, pages 19 - 25.• " Alanis Obomsawin, Documentary Form, and the Canadian Nation(s), " Jerry White, pages 26 - 36.• " Everybody Has His Reasons: John Sayles's City of Hope and Lone Star, " Michael Walker, pages 37 - 50.• " Divergent Dialogues: A Question of Subjectivity, " Diane Sippl, pages 51 - 59.• " Third Cinema in the 'First' World: Eve's Bayou and Daughters of the Dust, " April Biccum, pages 60 - 65.• " Julian Henriques's Babymother, " Marcy Goldberg, pages 66 - 67.• " Fantasy, Resistance, and Third Cinema, " Scott Forsyth, pages 68 - 71.

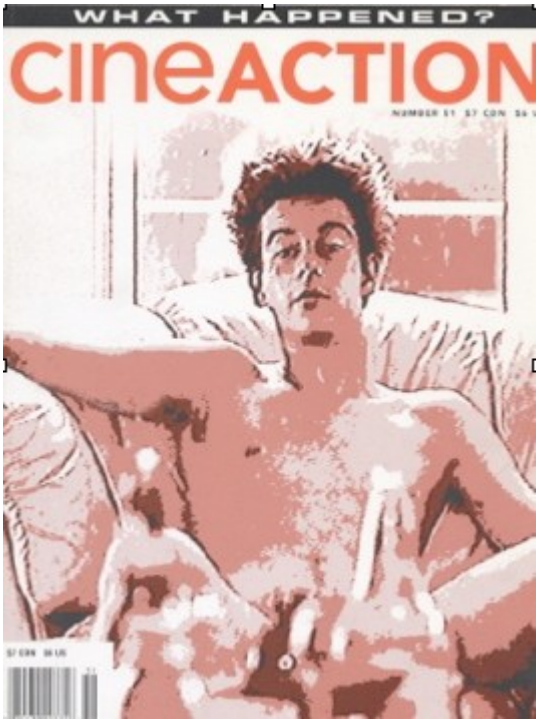


Issue No. 50

September, 1999 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Alfred Hitchcock, George Cukor

• " Hitchcock and Cukor [editor's note], " Robin Wood and Richard Lippe, page 1.• " The Spatial World of Hitchcock's Films: The Point-Of-View Shot, The Camera, and 'Instrarealism', " Susan Smith, pages 2 - 15.• " Travels With My Aunt: Romanticism and Aging, " Richard Lippe, pages 16 - 19.• " The Use of Glass in Alfred Hitchcock's Blackmail, " Stephen Brophy, pages 20 - 23.• " George Cukor's 'Take' on the Literacy Narrative: Hollywood Style, " Scott F. Stoddart, pages 24 - 31.• " A Domestic Trilogy, " Robert K. Lightning, pages 32 - 42.• " 'Your Father's Method of Relaxation': Hitchcock's Shadow of a Doubt, " Tony French, pages 43 - 45.• " Kim Novak: Vertigo, Performance, and Image, " Richard Lippe, pages 46 - 55.• " Vertigo: Authorship as Transformation, " Tony Williams, pages 56 - 59.• " Notes on the Long Take in George Cukor's A Life of Her Own, " Edward R. O'Neill, pages 60 - 69.• " Manufacturing Horror in Hitchcock's Psycho, " Steven Schneider, pages 70 - 75.• " Illusion and Deception in Cukor's Justine, " Randall Clark, pages 76 - 79.• " Looking at The Birds and Marnie Through the Rear Window, " Robin Wood, pages 80 - 85.• " Seeing and Believing: Sid Bernstein's German Atrocities Film and the Question of Hitchcock's Participation, " Florence Jacobowitz, pages 86 - 88.

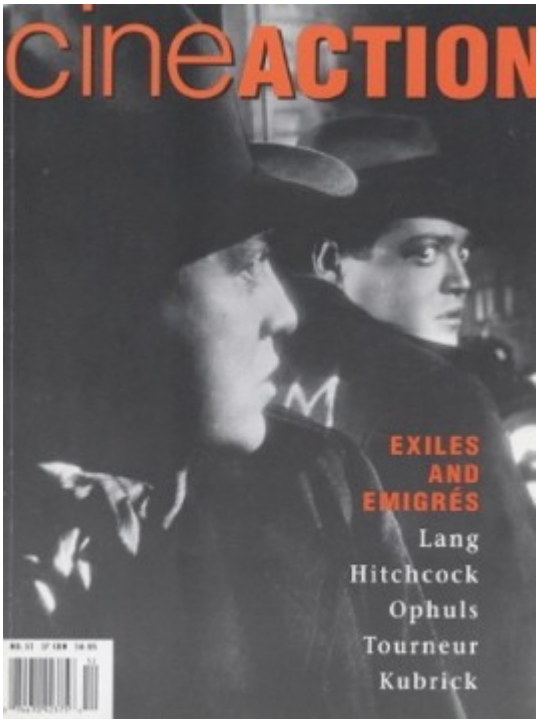


Issue No. 51

February, 2000 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: What Happened?

• " What Happened? [editor's note], " Susan Morrison, page 1.• " Ride-Films and Films as Rides in the Contemporary Hollywood Cinema of Attractions, " Geoff King, pages 2 - 9.• " Space Invaders: Speculations on the Politics of Postmodern Space in Recent Science Fiction Films, " Jamie Clarke, pages 10 - 16.• " Representing Pre-Millennial Tensions: Hollywood's Gendered Invasion Narratives, " Diane R. Weiner, pages 17 - 22.• " Out of the Depths and Through the Postmodern Surface: History and Class Figuration in Titanic, " David Ashen, pages 23 - 29.• " Raising 'Film Avid': The Happy Teen from Technotown, " Graeme Harper, pages 30 - 35.• " Cinema by Fits and Starts: New Zealand Film Practices in the Twentieth Century, " David Gerstner and Sarah Greenlees, pages 36 - 47.• " Love and Rage: Irish Cinema of the '90s, " Carole Zucker and Kristian Moen, pages 48 - 54.• " How Film Exhibition Has Changed in the Past 50 Years: An Interview with George Mansour, " Stephen Brophy, pages 55 - 59.Toronto Film Festival Reviews 1999• " Darkness and Light, " Shelly Kraicer, pages 60 - 61.• " One Piece: On Kore-eda, Kitano, and Some Lighter Moments in Recent Japanese Film, " Susan Morrison, pages 61 - 63.• " Clair Denis and Masculinity: Beau Travail, " Richard Lippe, pages 63 - 65.• " Spendour, " Robin Wood, pages 65 - 67.• " L'humanité, " Robin Wood, pages 67 - 68.• " A Humanist Philosophy: Interview(s) with Bruno Dumont, " Mark Peranson and Andrea Picard, pages 69 - 72.

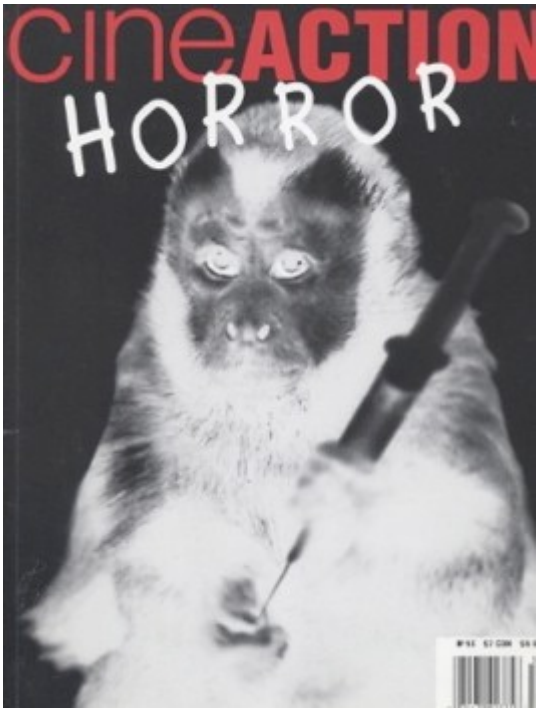


Issue No. 52

Summer, 1988 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Exiles and Emigrés

• " Exiles and Emigrés [editor's note], " Florence Jacoboqitz and Richard Lippe, page 1.• " Douglas Sirk 1900 - 1987, " Florence Jacobowitz and Richard Lippe, pages 2 - 3.• " Lang and Brecht, " Robin Wood, pages 4 - 11.• " Running out of Places: Fritz Lang's Clash By Night, " Douglas Pye, pages 12 - 17.• " Under Capricorn: Hitchcock in Transition, " Florence Jacobowitz, pages 18 - 27.• " I Confess: Photographs of People Talking, " V. F. Perkins, pages 28 - 39.• " Same Tune Again! Repetition and Framing in Letter From an Unknown Woman, " V. F. Perkins, pages 40 - 48.• " Cat People and its 'Two Worlds', " Jason Wilcox, pages 49 - 55.• " On and Around: My Best Friend's Wedding, " Robin Wood, pages 56 - 61.• " 2001 Revisited, " Peter E. S. Babiak, pages 62 - 67.• " The Cinema of the Dispersed Yugoslavias: Diasporas in the Making, " Dina Lordanova, pages 68 - 72.

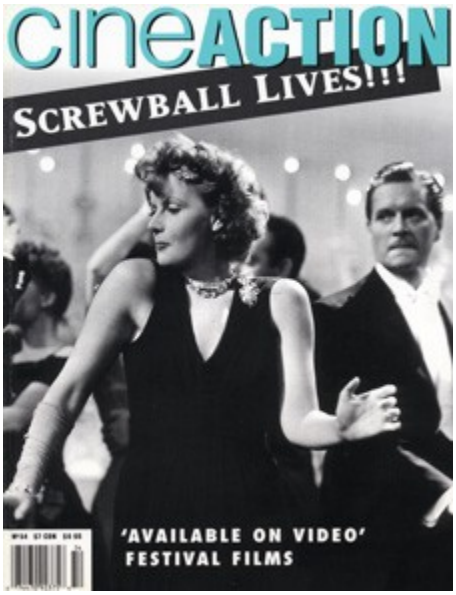


Issue No. 53

November, 2000 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Horror and Apocalypse

• " Horror and Apocalypse [editor's note], " Scott Forsyth, page 1.• " Tomorrow is My Birthday: Placing Apocalypse in Millennial Cinema, " Diane Sippl, pages 2 - 21.• " Interracial Tensions in the Night of the Living Dead, " Robert K. Lightning, pages 22 - 29.• " Monkey Shines, " Tony Williams, pages 30 - 39.• " Postmodern Cinema and the Death of the Hero, " Tom Pollard, pages 40 - 49.• " Saying It with Flowers, " John Brown, pages 50 - 52.• " Book Review: Apocalypse Movies: End of the World Cinema, " John McCullough, pages 53 - 55.• " Some Arbitrary Forays into the Toronto Film Festival, " Robin Wood, pages 56 - 63.• " Chinese Language Films in the 24th Hong Kong International Gilm Festival, " Shelly Kraicer, pages 64 - 72.

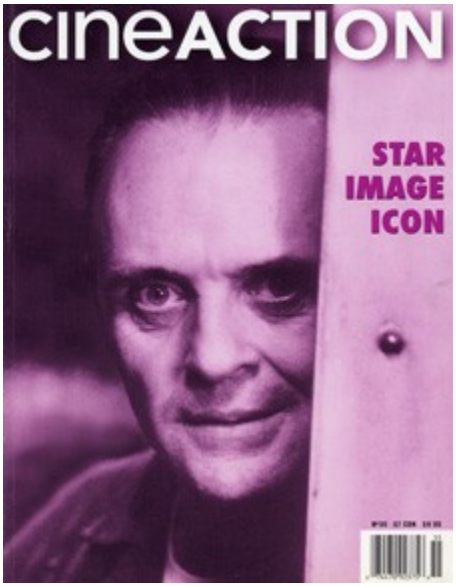


Issue No. 54

January, 2001 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Screwball Lives!

• " In This Issue [editor's note], " Robin Wood, page 1.• " The Same, But Different: The Awful Truth about Marriage, Remarriage, and Screwball Comedy, " Kathrina Giltre, pages 2 - 11.• " Screwball and the Masquerade: The Lady Eve and Two-Faced Woman, " Robin Wood, pages 12 - 19.Available on Video • " Luis Bunuel: A Tribute, " author, pages 20 - 21.• " Handy-Dandy: Bunuel's Susana, " Tony French, pages 22 - 27.• " Beautiful People, " Robin Wood, pages 28 - 39.• " Eden and Beyond, " Jason Wilcox, pages 40 - 44.Toronto Film Festival Reviews 2000• " Interview with Fridrik Thor Fridriksson, " Robin Wood, pages 45 - 52.• " Diversity or Dumb Reality: Speculations on Canadian Film and on Sea of Blood by Richard Fung, " Peter Harcourt, pages 52 - 56.• " Above and Beneath: Francois Ozon's Sous le sable, " Richard Lippe, pages 57 - 60.• " Amos Gitai's Kippur, " Florence Jacobowitz, pages 60 - 63.• " Asian Fusion: Some Notes on the Hybridization of the 'Heroic Warrior' Genre, " Susan Morrison, pages 63 - 67.• " Platform, " Shelly Kriacer, pages 67 - 70.• " Juan Carlos Tabio, Cuban Cinema, and The Waiting List, " Scott Forsyth, pages 71 - 72.

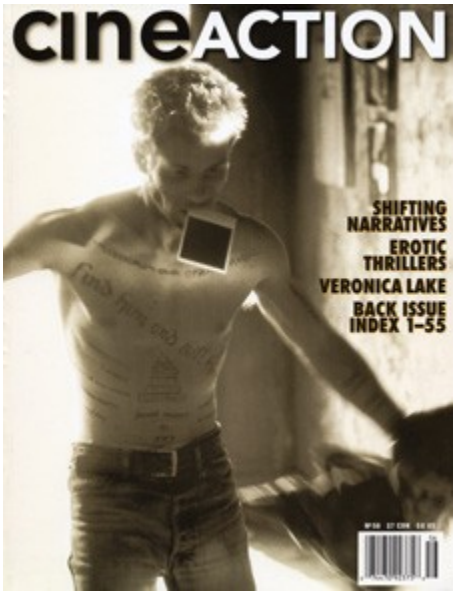


Issue No. 55

July, 2001 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Star Image Icon

• " Star Image Icon [editor's note], " Florence Jacobowitz and Richard Lippe, page 1.• " Hawke Ascending, " Robin Wood, pages 2 - 13.• " Frank and Fearless: The Eve Arnold - Joan Crawford Sessions, " Florence Jacobowitz and Richard Lippe, pages 14 - 23.• " Playing Fathers and Monsters: The Classical Appeal of Anthony Hopkins, " Rachael Johnson, pages 24 - 30.• " High Class Whore: Hedy Lamarr's Star Image in Hollywood, " Jan Christopher Horak, pages 31 - 39.• " I Wonder What Becomes of Me? A Note on the Marx Brothers, " Tony French, pages 40 - 49.• " Jim Carrey: The King of Embarrassment, " Tarja Laine, pages 50 - 56.• " The Man in the Pink Shirt: Hugh Grant and the Dilemma of British Masculinity, " Gael Sweeny, pages 57 - 67.• " Joan Fontaine's Heiress: Star in Transition, " Robert K. Lightning, pages 68 - 71.• Letter: " Nationalism and the Zizek Syndrome: More Beautiful People, " from Vladislav Mijic, page 72.



Issue No. 56

September, 2001 (Perfect bound with two color cover on slick paper with book stock interior pages)

Theme: Shifting Narratives

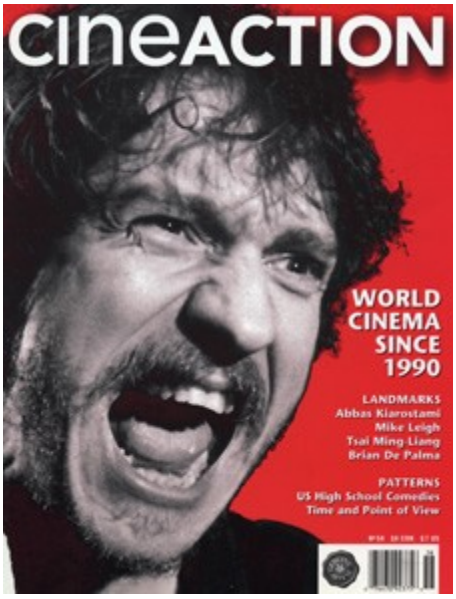
• " Shifting Narratives [editor's note], " Susan Morrison, page 1.• " 'So Where Are You?': Memento, Memory, and the Sincerity of Self-Deception, " Dion Tubrett, pages 2 - 10.• " Flowers of Shanghai, " author, pages 11 - 19.• " DVD: The Shift to Film's New Modernity, " author, pages 20 - 25.• " Narration and Focalization in Wings of Desire, " author, pages 26 - 33.• " Narrative and Spectacle in Gladiator, " Richard Rushton, pages 34 - 43.• " They Kill for Love: Defining the Erotic Thriller as a Film Genre, " Doug Keesey, pages 44 - 53.• " The Lake Effects: A 'Slowly Turning Narrative', " Trish Suchy, pages 54 - 66.• CineACTION! Index issues 1 through 55, pages 67 - 72.

Issue No. 57

March, 2002 (Stitch bound with two color cover on slick paper with book stock interior pages)

Theme: Canadian Film

• " Canadian Films and More [editor's note], " unsigned, page 1.• " Canadian Cinema in the Age of Globalization, " David L. Pike, pages 2 - 10.• " STET, " Mike Cartmell, pages 11 - 15.• " Toward the Quebec Auteur: From Perault to Arcand, " Georege Melnyk, pages 16 - 29.• " The Party's Over: Rollercoaster, " Robin Wood, pages 30 - 34.• " 'In the Sun It All Looks Nice': A Note on Paul Almond's Isabel, " Tony French, pages 35 - 41.• " Persistence of Vision: The Wonderful World of John Paizs, " Robert L. Cagle, pages 42 - 49.• " The New Face of British Heritage, " Deborah Tudor, pages 50 - 57.• " Distance: Hirokazu Kore-eda, " Susan Morrison, pages 58 - 59.• " The Intimate Screen: Dogme and Beyond, " Diane Sippl, pages 60 - 68.• " Book Review: Cinema's Recounting of the Ordinary [Andrew Kleven's 0Disclosure of the Everyday], " Jeffrey Crouse, pages 69 - 71.



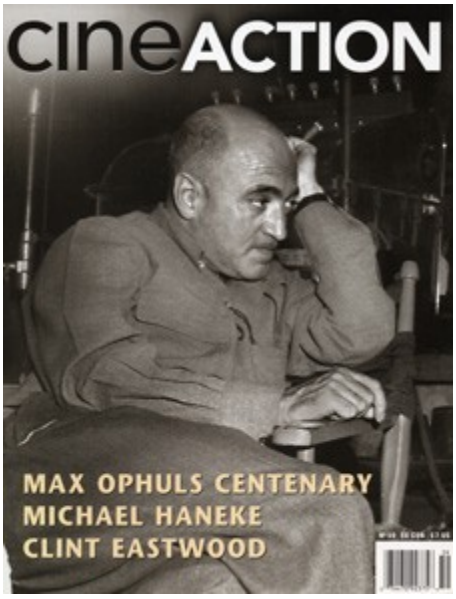
Issue No. 58

June, 2002 (Stitch bound with two color cover on slick paper with book stock interior pages)

Theme: World Cinema Since 1990

• " Editorial [editor's note], " Robin Wood, page 1.

• " Party Time, or Can't Hardly Wait for that American Pie: Hollywood High School Movies of the 90s, " Robin Wood, pages 2 - 10.• " Time and Point of View in Contemporary Cinema, " Temenuga Trifonova, pages 11 - 31.• " Are You With Me? Unemployed Negativity in Mike Leigh's Naked, " Garry Watson, pages 32 - 45.• " The Import / Export Business: The Road to Abbas Kirostami's Taste of Cherry, " Devin Orgeron, pages 46 - 51.• " The Most Dangerous Game: Failed Male Friendship in Brian De Palma's Snake Eyes, " author, pages 52 - 57.• " Floating Desire, Floating Souls: Modern Cultural Landscape in Tsai Ming-Liang's Taipei Trilogy, " I-Fen Wu, pages 58 - 64.• " Chop Suey: Photographs to Remember You By, " Richard Lippe, pages 65 - 67.• " Beautiful People: In Praise of the Liberal State, " Robert Lightning, pages 68 - 72.• Letter from Keith Withall [on Kippur], page 72.• Response by Florence Jocobowitz, page 72.



Issue No. 59

September, 2002 (Stitch bound with two color cover on slick paper with book stock interior pages)

Theme: Max Ophus Centenary

•" Max Ophus Centenary [editor's note], " Florence Jacobowitz and Richard Lippe, pages 1 - 2.

• " In Memory: Billy Wilder, Jack Lemmon, " author, page 3.

• " Circles of Delight and Despair: The Cinema of max Ophuls, " Peter Harcourt, pages 4 - 13.

• " Plunging Off the Deep End into the Reckless Moment, " Robin Wood, pages 14 - 19.

• " Falling Women and Fallible Narrators, " Douglas Pye, pages 20 - 29.

• " Werther (Max Ophuls, 1938), " Michael Walker, pages 30 - 39.

• " Yoshiwara: Max Ophuls in the Empire of Passion, " Alexander Jacoby, pages 40 - 44.

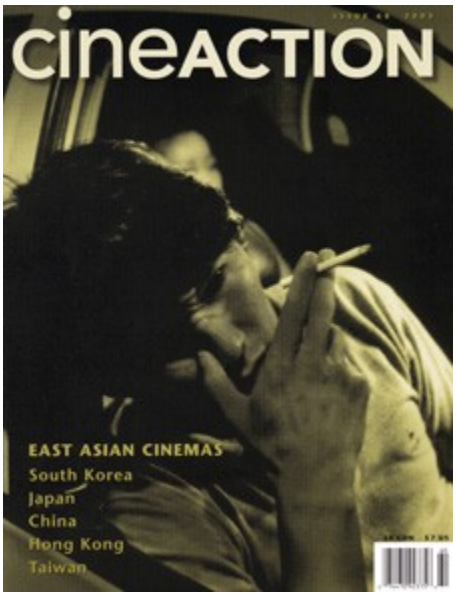
• " Captivated by Garbo: Max Ophuls's Roman Interlude with The Duchess of Langeais, " Lutz Bacher, pages 45 - 53.

• " 'Do I Disgust You?': Or, Tirez pas sur La Pianiste, " Robin Wood, pages 54 - 61.

• " Icons and Subversion in the Westerns of Clint Eastwood, " Peter E. S. Babiak, pages 62 - 68.

• " Book Review: Fred and Ginger: A Vision of Emersonian Hollywood? [review of Astaire and Rogers by Edward Gallafent], " Jeffrey Crouse, pages 69 - 70.

- Letter from Michael McKegney [on teen films], pages 71.
- Response by Robin Wood, page 71.



Issue No. 60

Summer, 1988 (Stitch bound with two color cover on slick paper with book stock interior pages)

Theme: East Asian Cinemas

• " East Asian Cinemas [editor's note], " Susan Morrison, page 1.

• " A Tale of Two Emperors: Mimicry and Mimesis in Two 'New Year's' Films from China and Hong Kong, " Carlos Rojos, pages 2 - 9.

• " Hollywood and the Chinese Other, " Tan Ye, pages 10 - 20.

• " To Live and Dye in China: The Personal and Political in Zhang Yimou's Judou, " Vincent Brook, pages 21 - 29.

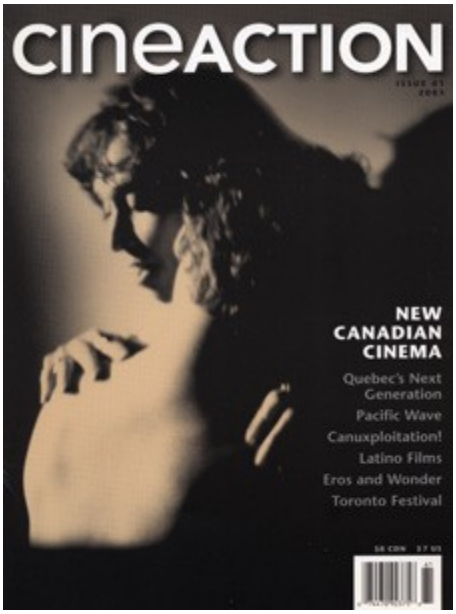
• " Interview with Jia Zhangke, " Shelly Kraicer, pages 30 - 33.

• " Three Japanese Actresses of the 1950s: Modernity, Femininity, and The Performance of Everyday Life, " Catherine Russell, pages 34 - 44.

• " Looking for Nostalgia: Memory and National Identity in Hou Hsiao-Hsien's A Time to Live, A Time to Die, " I-Fen Wu, pages 45 - 51.

• " The Halfway House of Memory: An Interview with Hirokazu Kore-eda, " Gabriel Paletz, pages 52 - 59.

• " South Korean Film Genres and Art-House Anti-Poetics: Erasure and Negation in The Power of Kangwan Province, " David Scott Diffient, pages 61 - 71.I



Issue No. 61

February, 2003 (Stitch bound with two color cover on slick paper with book stock interior pages)

Theme: New Canadian Cinema

• " New Canadian Cinema [editor's note], " Scott Forsyth, page 1.

• " Wotcha Lookin' at, Anyway? An Examination of Point-of -View in Denys Arcand's Stardom, " Peter Harcourt, pages 2 - 9.

• " Quebec's Next Generation: From Lauzon to Turpin, " George Melnyk, pages 10 - 17.

• " Blood in the Maple Syrup: Canon, Popular Culture, and the Canuxploitation of Julian Roffman, " Aaron Taylor, pages 18 - 28.

• " Charting the Course of the Pacific New Wave, " Diane Burgess, pages 29 - 33.

• " Interview with R. Bruce Elder, " Aysegul Koc, pages 34 - 39.

• " Beyond the Homeland: A Comparative Introduction to Latino Film in Canada and the US, " Elena Feder, pages 40 - 51.

• " Seeing and Being Seen in Media Culture: Shelley Niro's Honey Moccasin, " Darrell Varga, pages 52 - 57.

• " Border Crossings: Representations of North American Culture in Bruce McDonald's Highway 61, " Rochelle Simmons, pages 58 - 61.Toronto Film Festival Reviews 2002.

• " The Consequences of Seduction: Adolph, " Florence Jacobowitz and Richard Lippe, pages 62 - 64.

• " The Intended, " Robin Wood, pages 64 - 65.

- " Unknown Pleasures, ", Shelly Kraicer, pages 65 - 66.
- " Making and Remaking Class in Ken Loach's Recent Films, " Scott Forsyth, pages 66 - 67.
- " Fruit Chan's 'Excremental Vision': Public Toilet, " Susan Morrison, pages 67 - 68.International Film Festival Mannheim-Heidelberg.
- " When Fiction Turns Real: Suspending Disbelief, " Diane Sippl, pages 68 - 70.
- "Book Review: Alan King, Filmmaker, " Janice Kaye, pages 71.

Issue No. 62

October, 2003 (Stitch bound with two color cover on slick paper with book stock interior pages)

Theme: Close Readings

- " Questions of Value [editor's note], " Robin Wood, page 1.
- " Unanswered Questions: Vision and Experience in Terrence Malick's The Thin Red Line, " Jacob Leigh, pages 2 - 14.
- " The Purpose of Plot and the Place of Joan Bennett in Fritz Lang's The Woman in the Window, " Andrew Kleven, pages 15 - 21.
- " The Age of Innocence: Martin Scorsese, 1993, " Deborah Thomas, pages 22 - 33.
- " Love Hurts: Redemption within the Bowels of Seil contre tous and the Cinema of Aggression, " Dion Tubrett, pages 34 - 40.
- " In Search of the Code inconnu, " Robin Wood, pages 41 - 49.
- " Apocalypse Then: Lessons of Darkness Revisited, " Adam Bingham, pages 50 - 53.

• " Vive le Cinema: A Reading of What Time is it There?, " Aysegul Koc, pages 54 - 57.

• " ... Simply Because You're Near Me: Love, Chungking Expresss and In the Mood for Love, " Blair Miller, pages 58 - 66.

• " Music and Modernity in A Brighter Summer Day, " Saul Austerlitz, pages 67 - 70.

• Letter from Alexander Jacoby [on Catherine Russell's article on Ozu], page 72.

• Response from Robin Wood, page 72.

Issue No. 63

April, 2004 (Stitch bound with two color cover on slick paper with book stock interior pages)

Theme: Minnelli and Ozu Centenary

• "[editor's note], " Florence Jacobowitz and Richard Lippe, pages 1 - 2.

• " In Memoriam: Hepburn, Peck, Hepburn, " unsigned, page 3.

• " Being a Clown: Curious Coupling in The Pirate, " Douglas Pye, pages 4 - 13.

• " The Cobweb, " Stella Bruzzi, pages 14 - 21.

• " Home from the Hill: Vincente Minnelli, 1959, " Michael Walker, pages 22 - 34.

• " Love and the City: An Analysis of Vincente Minnelli's The Clock, " Stuart Hands, pages 35 - 37.

• " The far Side of Paradise; The Style and Substance of Yolanda and the Thief, " Alexander Jacoby, pages 38 - 44.

• " The Spaces In-Between: The Cinema of Yasujiro Ozu, " Adam Bingham, pages 45 - 56.

• " Notes Toward a Reading of Tokyo Twilight [Tokyo boshoku], " Robin Wood, pages 57 - 58.

Toronto Film Festival Reviews 2003

• " Los Angeles Plays Itself, " Richard Lippe, pages 59 - 61.

• " Notes on the Toronto Film Festival, " Robin Wood, pages 62 - 65.

• " Amos Gitai's Alila, " Florence Jacobowitz, pages 65 - 67.

• " Drifters: Smoking and Moping on the Mainland, " Susan Morrison, pages 67 - 68.

• " Tabio's So Far Away, " Scott Forsyth, pages 69 - 70.

• " The Brown Bunny, " Dion Tubrett, pages 70 - 71.

• Letter from Catherine Russell [see previous issue's letter section], page 72.

• Letter from Jacob Leigh [correcting errors in his Malick essay], page 72.

Issue No. 64

August, 2004 (Stitch bound with two color cover on slick paper with book stock interior pages)

Theme: New Directions?

• " New Directions? [editor's note], " Susan Morrison, page 1.

- " Where Globalization and Localization Meet: Spike Lee's The 25th Hour, " Patricia O'Neill, pages 2 - 9.
- " The Politics of Hiccups: National Cinema with National Language, " Aniko Imre, pages 8 - 17.
- "Two Stories, One Right, One Wrong: Narrative, National Identity and Globalization in Sliding Doors, " David Martin-Jones, pages 18 - 27.
- " The Passion of Global Hollywood: ivansxtc, " Lisa Kernan, pages 28 - 36.
- " Korean Cinema Now: Balancing Creativity and Commerce in an Emergent National Industry, " Peter Harry Rist, pages 37 - 45.
- " Striking Home: Trends and Changes in Vietnamese Cinema, " Kim Worthy, pages 46 - 53.
- " Takashi Miike's Cinema of Outrage, " Tony Williams, pages 54 - 62.
- " Indigenous Feature Films: A New Hope for National Cinemas?, " Jenifer L. Gauthier, pages 63 - 71.
- Letter from representatives of the Film Studies Association of Canada [on the attacks on Catherine Russell's essay on Ozu], page 72.
- Editorial note from Scott Forsyth [on the letter exchanges concerning Catherine Russell's article on Ozu], page 72.
- Response from Robin Wood [to Russell's letter in issue No. 63], page 72.

Issue No. 65

2004 (Heavy two color cover with book stock interior pages)

Theme: Sex, Terror, Madness, Canada

- " Sex, Terror, Madness, Canada [editor's note], " Scott Forsyth, page 1.
- " In the Web of David Cronenberg: Spider and the New Auteurism, " Reni Celeste, pages 2 - 5.
- " Thoroughly Modern Maddin, " David Pike, pages 6 - 18.
- " Canadian Social Documentary in the Age of Michael Moore: The Corporation and The Fix, " Seth Feldman, pages 17 - 19.
- " Gay Guerrilla Filmmaking and Terrorist Chic: Toronto Filmmaker Bruce LaBruce Discusses His Latest Art/Porn Feature, The Raspberry Reich, " Matthew Hays, pages 20 - 24.
- " Caress, The Decay: Queer Desire in he Nature of Nicholas , " Andrew Lesk, pages 25 - 29.
- " The Local and the Global Revisited: Un 32 Aôut sur terre, " Darrell Varga, pages 30 - 36.

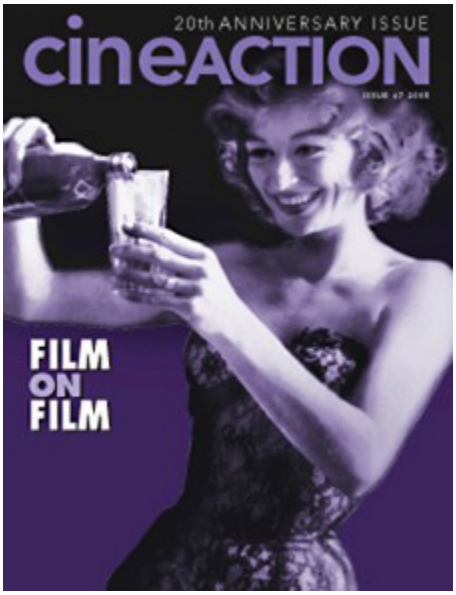
- " You Watch To Much TV, Kid: Causalities of Cultural Colonialism, " Robert L. Cagle, pages 37 - 43.
- " Tedium and Torture: Fight Club, Globalization, and Professionals in Crisis, " John McCullough, pages 44 - 53.
- " Allegorical Figurations and the Political Didactic in Bulworth, " Reagan Ross, pages 54 - 63.Toronto International Film Festival.
- " Bridges: Notre Musique " Peter Harcourt, pages 63 - 64.
- " Hou Hsiao-Hsien's Café Lumiere " Florence Jacobowitz, pages 65 - 66.
- " The Ninth Day and Downfall " Susan Morrison, pages 66 - 67.
- " Living and Looking at Life: Bruce Webber Interviewed " Richard Lippe, pages 67 - 70.
- " The Toronto Film Festival: Random Thoughts " Robin Wood, pages 71 - 72.

Issue No. 66

2005 (heavy two color cover with book stock interior pages)

Theme: Questions of Value.

- " Questions of Value " [a note from the editors]," Robin Wood, page 1.
- " A.I. or The Agony of Steven Spielberg," William Beard, pages 2 - 11.
- "Metropolis: Rstoration, Reëvaluation," Susan Smith, pages 12 - 23.
- "Pleasures of The Big Sleep," Nathan Holmes, pages 24 - 28.
- "The Centre Cannot Hold: Betrayals in Alfred Hitchcock's Topaz," Justin E. A. Busch, pages 29 - 41.
- "This is Not a Game: Alan J. Pakula's Rollover," Jack Hughes, pages 42 - 49.
- "'But It's Good': Finding Value in Twentynine Palms," Jason Wilcox, pages 50 - 60.
- "From Within: Music in the Style of Jean Renoir," Alex Clayton, pages 61 - 72.



Issue No. 67

Fall, 2005 (heavy two color cover with book stock interior pages)

Theme: Film on Film.

• "Film on Film" [a note from the editors]," Florence Jacobowitz and Richard Lippe, pages 1 - 3.

Theme: Editor's Choices.

• "Remembering Memories of Underdevelopment," Scott Forsyth, pages 2 - 3.

• "Zero de Conduite: Radical Cinema," Florence Jacobowitz, pages 3 - 5.

• "The Life and Death of Deathwatch and Dying at Grace," Florence Jacobowitz, page 6. [**Note:** Left off of the contents page.]

• "In a Glass Cage," Bruce LaBruce, page 7.• "Party Girl: Ray and Hollywood," Richard Lippe, pages 7 - 8.

• "Jia Zhang-ke's The World," Susan Morrison, pages 9 - 10.• "Notorious," Lori Spring, pages 10 - 11.

• "Right Again: A Loving Tribute to Stan, Ollie, and Leo," Robin Wood, page 11.

• "Cinematic Meaning in the Work of David Lynch: Revisiting Twin Peaks: Fire Walk With Me, Lost Highway, and Mulholland Drive," Michael Vass, pages 12 - 23.

• "Looking a Lola, Looking at Cinema" Jason Wilcox, pages 24 - 37.

• "Film, Dreams, and Stolen Pocketwatches," Dr. Ira Nayman, pages 38 - 42.

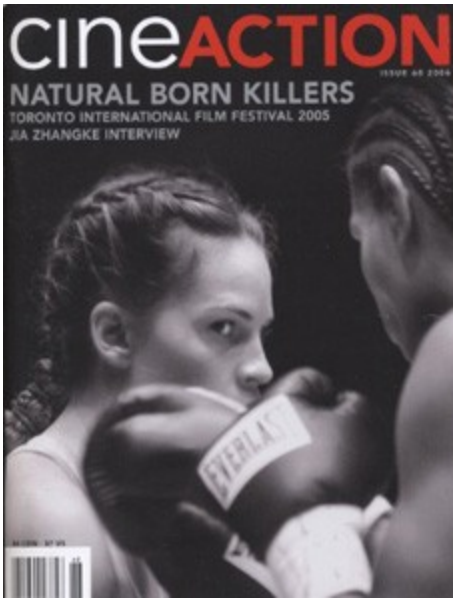
• "In Memoriam [photo tribute to Marlon Brando]," pages 43.

• "Ceylan and Company: Autobiographical Trajectories of Cinema," Diane Sippl, pages 44 - 57.

• "Ônibus 174 [Bus 174]: Intention in the System of Representation," Hans W. Staats, pages 58 - 62.

• "Centenary," [photo tributes to Otto Preminger and Greta Garbo], pages 63.

• "Seeing Elephant," Dion Tubrett, pages 64 - 72.



Issue No. 68

January - March, 2006 (Heavy two tone cover with book stock interior pages)

Theme: Natural Born Killers.

• "Natural Born Killers [editorial introduction]," Susan Morrison, page 1.

• " Articulating the Violence Debate: True Lies, Natural Born Killers, and the Terms of 'Cultural Contamination', " Kimberly A. Owczarski, pages 2 - 10.

• " Elephant : The Physics of Violence," Michael Sofair, pages 11 - 17.

• "Firepower: Herzog's Pure Cinema as the Internal Combustion of War," Nadia Bozak, pages 18 - 25.

• "The Unattainable Narrative: Identity, Consumerism, and the Slasher Film in Mary Harron'sAmerican Psycho," David Robinson, pages 26 - 35.

• "Trauma and Violence, Different Sensibilities: Nanni Moretti's The Son's Room and Todd Field's In the Bedroom," Henry M. Taylor, pages 36 - 44.

• "Violence, Actions, and Words in Million Dollar Baby," Edward Gallafent, pages 45 - 52.

• "Jia Zhangke: Life and Times Beyond the World," Alice Shih, pages 53 - 58.Theme: Toronto International Film Festival• " The Sun," Adam Nayman, pages 59 - 60.

• "Takeshis'," Andrew Tracy, pages 60 - 62.

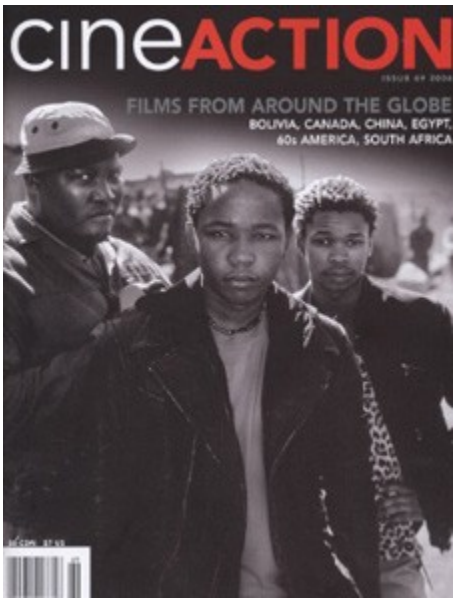
• "Caché," Florence Jacobowitz, pages 62 - 64.

• "Heading South/Vers Le Sud: No Exit," Richard Lippe, pages 64 - 67.

• "The Brutal Beauty of Labour: Workingman's Death," Scott Forsyth, pages 67 - 68.

• "Shangai Dreams," Susan Morrison, pages 69 - 70.

• " Toronto International Film Festival, " Robin Wood, pages 70 - 71.



Issue No. 69

June, 2006 (heavy two tone color cover with book stock interior pages)

Theme: Films From Around the Globe: Bolivia, Canada, China, Egypt, 60s America, South Africa.

• "Films From Around the Globe [a note from issue editor Scott Forsyth]," page 1. [**Note**: contents page gives mostly wrong page numbers]

• "Images of the Rural: The Cinema of Quebec," Peter Harcourt, pages 2 - 11.

• "Anxieties of Fundamentalism and the Dynamics of Modernist Resistance: Youssef Chahine's Al Maseer [The Destiny]," Malek Khouri, pages 12 - 23.

• "On William D. MacGillivray," Robin Wood, pages 24 - 33.

• "The Days of Frozen Dreams: An Interview with Wang Xizoshuai," Alive Shih, pages 34 - 39.

• "The Brig: The Paradox of Resistance and Recuperation," Nicola Galombik and Michael Zryd, pages 40 - 49.

• "Sexual Dependency: The Split Image of Globalisation," Michael Sofair, pages 48 - 55.

• Reviews.• "Bruce McDonald on the West Coast: The Love Crimes of Gillian Guess," George Melnyk, pages 56 - 58.

• "C.R.A.Z.Y.," George Melnyk, pages 58 - 60.• "Reading, Regarding, and Waiting: Three New Documentaries from Nova Scotia," Darrelll Varga, pages 60 - 63.

• "Some Directions in World Cinema: AFI Fest 2005, 54th International Film Festival Mannheim-Heidelberg, 7th Scandinavian Film Festival L.A." Diane Sippl, pages 66- 69.

• "Two Films by Amnon Buchbinder: Some Questions About the Future of Canadian Cinema," Robin Wood, pages 69- 72.

Issue No. 70

December, 2006 (heavy two tone color cover with book stock interior pages)

Theme: Protest and Revolution."

• Protest and Revolution [a note from issue editor Robin Wood]," pages 1 - 2. Theme: Protest and Revolution.

Note: In a "calls for submissions" note published on page 1 of issue No. 69, Wood wrote, "In view of the current world situation it seems important to make an attempt to restore CineACTION to its original Leftist roots, which I feel have been to some degree eaten away by the pervasive discouragement and despair of the past decade." Wood goes on to announce that he would be writing about Salt of the Earth. However, in his editorial note for this issue, Wood announced that he dropped the essay after discovering James

L. Lorence's book on the making of the film. Wood also announces in this issue that he is retiring from the editorial board of CineACTION! but he will continue to write essays "in my own time and at my own pace."

• "The Documentary Films of Citizen Activist Michael Moore: A Man on a Mission, or, How Far a Reinvigorated Populism Ca Take Us," Garry Watson, pages 3 - 15.

• " Assessing V for Vendetta," Tony Williams, pages 16 - 23.

• " Bearing Witness: The Dardenne Brothers and Michael Haneke's Implication of the Viewer," Brian Gibson, pages 24 - 38.

• " Excesses of Millennial Capitalism, Excesses of Violence: Several Critical Fragments Regarding the Cinema of Michael Haneke," Kevin Wynter, pages 39 - 45.

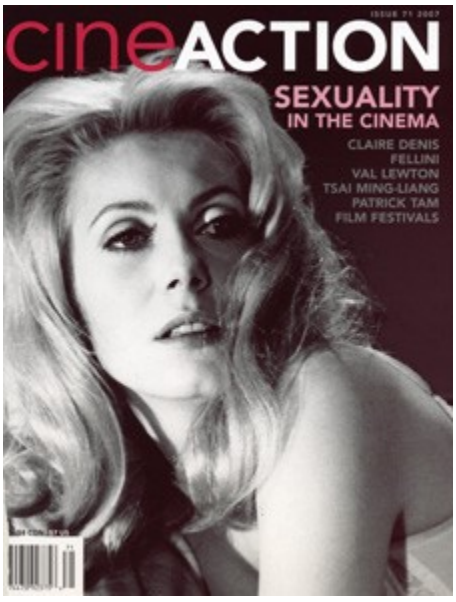
• "Le Temps du loup/ Time of the Wolf," Florence Jacobowiz, pages 46 - 50.

• "Mourning and Misfortune: 9/11 and the Domestic Terror of Pedophilia," Dion Tubrett, pages 51 - 58.

• " Intuitions in Africa: Personal and Political Knowledge in The Constant Gardener," Edward Gallafent, pages 59 - 65.

• ""What You See is Happening Right Now": Thermageddon and a Search for Tommorow," Blair Miller, pages 66 - 69.

• "Good Night, and Good Luck: History Replays Itself," Richard Lippe, pages 70 - 72.



Issue No. 71

May, 2007 (heavy two tone color cover with book stock interior pages)

Theme: Sexuality in the Cinema.

• [Untitled editorial note from issue editors Florence Jacobowitz and Richard Lippe, page 1.

• "The The Silent, Black Centre in the Early Films of Clair Denis," Katharine Asals, pages 2 - 8.

• " Fellini's Forgotten Masterpiece: Toby Dammit," George Porcari, pages 9 - 13.

• " The Strange Pleasure of The Leopard Man: Gender, Genre, and Authorship in a Val Lewton Thriller," Scott Preston, pages 14 - 21.

• " A Tribute to Robin Wood," Kass Banning, pages 22, Varda Burstyn, pages 22 - 24, Scott Forsyth, pages 24 - 25, Peter Harcourt, pages 25, Bruce LaBruce, pages 25 - 26, Bart Testa, pages 26 - 29, Janine Marchessault, pages 29 - 30.

• Toronto International Film Festival, " Some Tentative Responses to Directors I Value," Robin Wood on Away From Her and Sarah Polley, pages 31 - 33, Offside, page 33, Climates, pages 33 - 34, The Wayward Cloud and I Don't Want to Sleep Alone, pages 34 - 36, When the Levees Broke, page 36, ; Richard Lippe on Belle Toujours and I Am the Other Woman, pages 36 - 39; Florence Jacobowitz on Nue Propriété, pages 40 - 42; Susan Morrison on Golden Door / Nuovomondo, pages 42 - 43.

• "Cinema,-Cinema" [The 2006 Los Angeles Film Festival, AFI Fest 2006, American Film Market 2006, 55th International Film Festival Mannheim-Heidelberg]. Diane Sipple, pages 44 - 47.

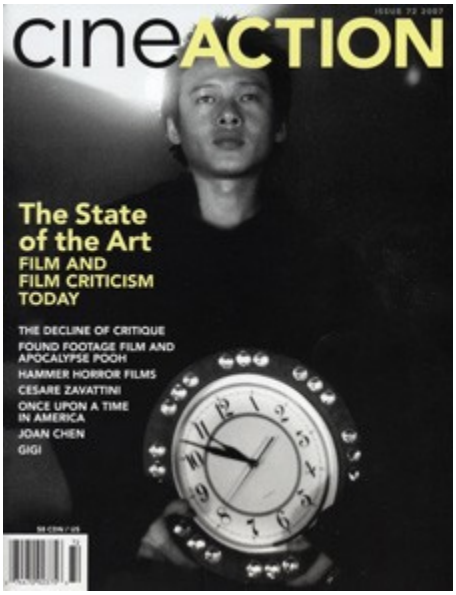
• "Of Human Bonding: An Interview with Tsai Ming-Liang," Aysegul Koc, pages 48 - 51.

• " After This Director's Seventeen Years of Exile: An Interview with Patrick Tam," Alice Shih, pages 52 - 57.

• "In Dreams and The Gothic: The Moment of Collapse," Carole Zucker, pages 58 - 66.

• "Carolee Schneemann's Fuses as Erotic Self-Portraiture," Shana MacDonald, pages 67 - 71.

• "In Memoriam: Alida Valli and Teresa Wright," page 72.



Issue No. 72

December, 2007 (heavy two tone color cover with book stock interior pages)

Theme: The State of the Art: Film and Film Criticism Today

• [Editorial note from issue editor Susan Morrison, page 1.

• "The New Film Studies and the Decline of Critique," Richard Rishton, pages 2 - 7.

• " 'The Horror, Piglet, The Horror': Found Footage, Mash-Ups, The Avante Garde, And the Strange Case of Apocalypse Pooh," Scott Mackenzie, pages 8 - 15.

• " Towards a Theory of Virtual Pornography: A Phenomenological Introduction to Interactive Sex Simulation in the 'Naive Realist' Paradigm," Kevin Wynter, pages 16 - 22.

• " Saving the Image: Scale and Duration in Contemporary Art Cinema," Erika Balsom, pages 23 - 31.

• " Singing Outside the Frame: The Female Voice Off in Gigi," Susan Smith, pages 32 - 41.

• " The Risk of Ambiguity: Reconsidering Zavattini's Film Ethics," Nicholas Balaisis, pages 42 - 45.

• " Interview: Joan Chen: Actor, Screenwriter, Director, Chinese, American, Woman, Mother, Who is Joan Chen?," Alice Shih, pages 46 - 53.

• " Notes on a Radical Tradition: : Subversive Ideological Applications in the Hammer Horror Films," Brian Wilson, pages 54 - 59.

• " Interview: Charles Mudede: Charles Mudede Discuses Police Beat and Zoo," Alice Shih, pages 60 - 65.

• " Once Upon a Time in America: Sergio Leone and the Construction of Myth," Peter Babiak, pages 66 - 69.

• " Index of CineACTION!: Issues 56 - 71," pages 70 - 72.

Issue No. 73 - 74

April, 2008 (heavy two tone color cover with slick book stock interior pages)

Theme: Cinema and New Media; Canadian Films

• [Editorial note from issue editor Scott Forsyth, page 1.

• "Mini-Cinema: A Digital Diary for iPod," Catherine Russell, pages 2 - 7.

• " New Media Resistance: Machinima and the Avant-Garde," Elijah Horwatt, pages 8 - 14.

• " The Reality of Dreams: A presentation of L'Ange et la femme," Peter Harcourt, pages 15 - 19.

• " The Imagined City: Toward a Theory of Urbanity in Canadian Cinema," George Melnyk, pages 20 - 27.

• " 'I'm just a simple filmmaker': An Interview With Michel Brault," Aysegul Koc, pages 28 - 31.

• " From Big Snow to Big Sadness: The Repatriation of Canadian Cultural Identity in the Films of Guy Maddin," John Semley, pages 32 - 37.

• " Being at Home with Roy Dupuis and Pascale Bussires or, Star-Gazing In and Out of Quebec," Peter Dickinson, pages 38 - 43.

• " Michael Haneke: Beyond Compromise," Robin Wood, pages 44 - 55. [Translation and reprint of two combined articles originally published in *Filmhaftet*]

• " Voice and Body: Ahead of the Curve and Scouts Are Cancelled," Darrell Varga, pages 56 - 58.

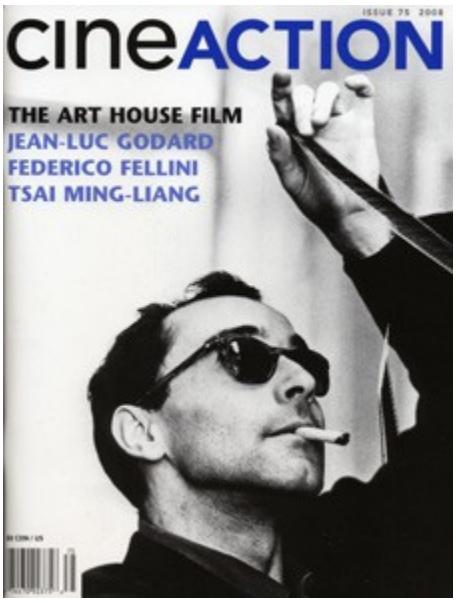
TORONTO INTERNATIONAL FILM FESTIVAL

• " And Along Come Tourists and The Counterfeiters," Florence Jacobowitz, pages 59 - 62.

• " Les Bons Films: A Girl Cut in Two and Angel," Richard Lippe, pages 62 - 67.

• " Random Thoughts On and Around the Toronto Film Festival [No Country for Old Men, Margot at the Wedding, Before the Devil Knows You're Dead, Munyurangabo]" Robin Wood, pages 67 - 69.

• " My Kid Could Paint That," Susan Morrison, pages 70 - 72.



Issue No. 75

August, 2008 (Staple bound with two color cover on slick paper with slick stock interior pages)

Theme: The Art House Film

• " The Art House Film, " Florence Jacobowitz and Richard Lippe, pages 1 - 2.

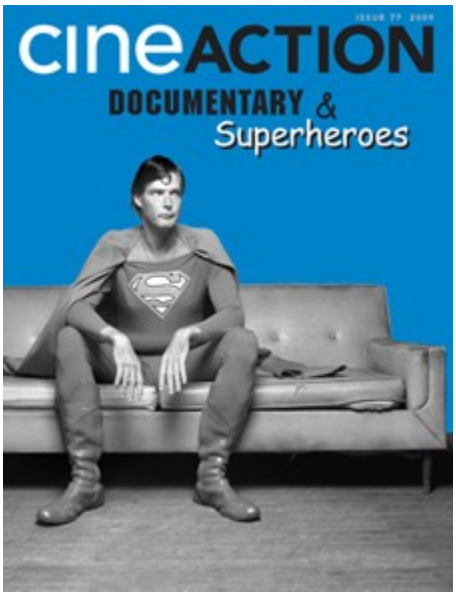
- " The Bones of Reagan: The Ruins of Art Cinema in Contemporary American Film, " Darrell Varga, pages 4 - 19.
- " Analogical Thinking Organizational Strategies Within the Works of Jean-Luc Godard, " Peter Harcourt, pages 20 - 23.
- " The High Solitude of a Rare Bird, " Kohei Usuda, pages 24 - 27.
- " Fellini Goes to the Beach, " George Porcari, pages 28 - 33.
- " The Romance of Certain Old Clothes, or, They Don't Make 'em Like That Anymore: Honor de Cavalleria and Art Cinema's Last Stand, " Adam Bingham, pages 34 - 46.
- " I Don't Want to Sleep Alone, " Robin Wood, pages 47 - 49.
- " 'I Heart Hedwig,' " Conrad Page, pages 50 - 53.
- " The Voice of Marianne Faithfull: On Sofia Coppola's Marie Antoinette, " Kohei Usuda, pages 54 - 57.
- " A Polite Way of Being Desperate: An Interview with Marjane Satrapi, " Jon Davies, pages 66 - 72.
- " The Brave One: There's Plenty of Ways to Die, " Carole Zucker, pages 58 - 61.
- " Movements and Rhythms: On Sam Raimi's Spider-Man 3, " Kohei Usuda, pages 70 - 71.

Issue No. 76

2008 (heavy two tone cover with book stock interior pages)

Themes: International Cinema, Toronto Film Festival, Underrated Films.

• [Editorial matter], page 1. • "The Skull Beneath the Skin: Patrice Chereau and Son Frère," Robin Wood, pages 2 - 5. •"National Reconciliation and its Performative Limitations: John Boorman's *In My Country* and Fanta Regina Nacro's *Night of Truth*," Jeremy Maron, pages 6 – 13. •"Toronto Workers' Art in Global Hollywood," John McCullough, pages 14 – 15. •"Kiarostami's Life Lessons: How Art Flourishes Where It Would Suffer, and Struggles Where It Should Thrive," Dan Jones, pages 16 – 21. •"In Memoriam: Paul Newman," Florence Jacobowitz, Richard Lippe, pages 22 – 25. •**Toronto Film Festival 2008** •"Six Films [*Rhums*, *Four Nights with Anna*, *Happy Go Lucky*, *Le Silence de Lorna*, *Miracle at St. Anna, $5 a Day*]" by Richard Lippe, pages 26 – 30. •"Un barrage contre le Pacifique/ *The Sea Wall*," Florence Jacobowitz, pages 31 – 34. •"TIFF '08 and Liverpool," Susan Morrison, pages 35 – 37. •"Performance, Realism, and Melodrama," Scott Forsyth, pages 38 – 41. **Underrated Films** •"Nicholas Ray's *King of Kings*," Tony Williams, pages 42 – 49. •"We the Undead: Nadja," George Porcari, pages 50 – 53. •"Atrocities at the Door: Peter Brook's *Tell Me Lies*, Images of Terror, and Brechtian Aesthetics," Scott MacKenzie, pages 54 – 62. •"Deciphering *Lust, Caution*," Alice Shih, pages 63 – 65. •"On the Road to Renewed Relevance: Jacques Tati's *Trafic*," Dan Lalande, pages 66 – 67. •"The Art of Persuasion, Or: Have You Seen This Man's Films Lately?," Daniel Stefik, pages 68 – 72.



Issue No. 77

2008 (heavy two tone cover with book stock interior pages)

Theme: Documentary and Superheroes

• "Documentary and Superheroes: From the Margins to the Mainstream," Susan Morrison, page 1. **Documentary** •"Evita in Wonderland: Pulqui and the Workshop of Underdevelopment," Tomás F. Crowder-Taraborrelli, pages 2 – 8. • "Sounds Like Canada: A Reexamination of the Development of Canadian Cinema Vérité," Michael Longfield, pages 9 – 17. •"The War on Film: Reanimating the Post-9/11 Viewer in The Prisoner, Or: How I Planned To Kill Tony Blair," Brian Gibson , pages 18 – 24. •"The Dialogical Documentary: Jennifer Fox on Finding a New Film Language in Flying: Confessions of a Free Woman (2007)," Angelica Fenner, pages 25 – 33. **Superheroes** • "Secret Identities: The Superhero Simulacrum and the Nation," Matt Yockey, pages 34 – 41. • "Convergence Culture and the Caped Crusader: Batman and the Environment of New Media," Dru H. Jeffries, pages 42 – 49. •"On the Obama-ization of Will Smith," Edward D. Bacal, pages 50 – 52. "Lost in Translation: On Frank Miller's The Spirit," Brian Wilson, pages 53 – 55. • "'Tone down the Boobs Please': Reading the Special Effect Body in Superhero Movies," Sabine LeBel, pages 56 – 67. • "Of Depth and Surfaces: Notes on Watchmen and Other (non)Reflections on Phenomenological Film Experience," Kevin Wynter, pages 68 – 72.

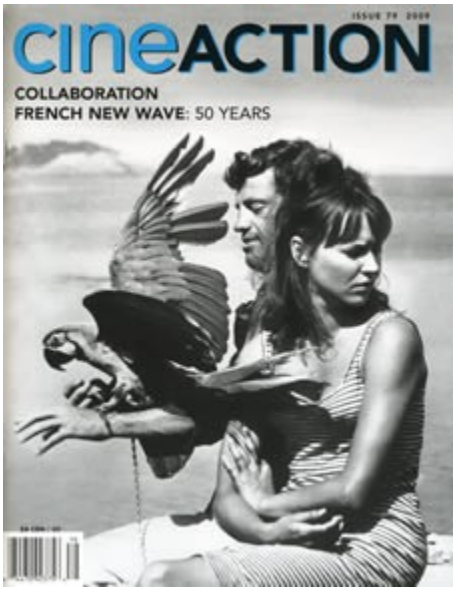
Issue No. 78

2009 (heavy two tone cover with book stock interior pages)

Issue Themes: Global Cinema; Canadian Films and TV

• "Editorial Matter]," Scott Forsyth, page 1. **Global Cinema** • "Slumdog Comprador: Coming To Terms With the Slumdog Phenomenon," Ajay Gehlawat, pages 2 – 9. • "Free Films Made Freely: Paolo Gioli and

Experimental Filmmaking in Italy,"Patrick Rumble, pages 10 – 16. • "Screening the Borderland: Transsexualism as Cinematic Metaphor," Carolyn Kraus, pages 17 – 22. • "Torture Porn and Bodies Politic: Post-Cold War American Perspectives in Eli Roth's Hostel and Hostel: Part II," Jerod Ra'Del Hollyfield, pages 23 – 31. • "The New James Bond: And Globalization Theory, Inside and Out," Steven W. Thomas, pages 32 – 39. • "Who Wants To Be A Screenwriter? Script Development in Globalizing India,"Patricia Gruben, pages 40 – 45.• "Hop on Pop: Jiangshi Films in a Transitional Context," Stephanie Lam, pages 46 – 51. **Canadian Films and TV** • "Canadian Films and TV: Second City or Second Country? The Question of Canadian Identity in SCTV's Transcultural Text," Erin Hanna, pages 52 – 59. • "It Doesn't Seem 'Canadian': 'Quality Television' and Canadian-American Co-Productions," Anita Lam, pages 60 – 65. • "Still Mining His Winnipeg (An Interview With Guy Madden)," John Semley, pages 66 – 72.



Issue No. 79

2009 (heavy two tone cover with book stock interior pages)

Issue Themes: Collaboration and the French New Wave: 50 Years [**Note**: The contents page messes up the page numbers of articles, corrected here.]

• "[Editorial Matter]," Florence Jacobowitz, Richard Lippe, page 1. • "French New Wave: 50 Years," Florence Jacobowitz and Richard Lippe, pages 3 – 5. • "Elia Kazan 1909-2009: A Man in Conflict," Richard Lippe, pages 6 – 7. • "The Second Wave: Collaboration and the Nouvelle Vague," Adam Bingham, pages 8 - 16. • "Vive l'Amour," Robin Wood, pages 17 – 20. • "Contraband: Powell, Pressburger, Veidt, Hobson, Junge and Others," Tony Williams, pages 21 – 26. • "Collaborating Agent: Charles Feldman and Clients," Tom Kemper, pages 27 – 35. • "Body and Soul: John Garfield,

Abraham Polonsky and the American Jewish Family," Stuart Hands, pages 36 – 45. • "The Biggest Film Biographer in the World: The Films of Ken Russell for the BBC," George Porcari, pages 46 – 49. • "Cannes Film Festival 2009," Robert K. Lightning, pages 50 – 57. • "Trace and Travesty: How The Columbus of Sex Became My Secret Life," Stephen Broomer, pages 58 – 63.• "Textures of Collaboration: Pop Music Culture and the Experimental Films of Abigail Child and Bill Morrison," Carolyn Elerding, pages 64 – 72.

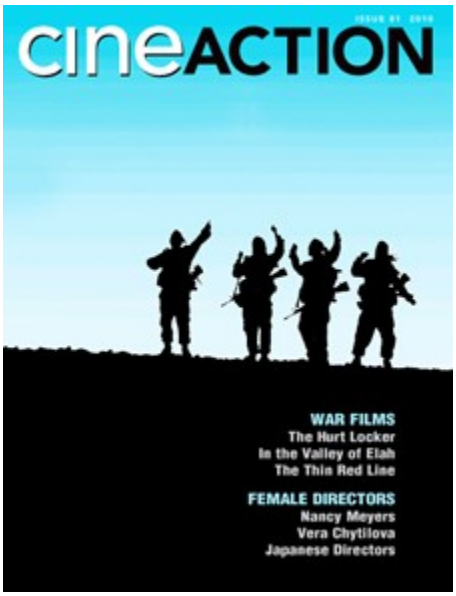
Issue No. 80

2010 (heavy two tone cover with book stock interior pages)

Issue Themes: Genre; Global Cinema

• "[Editorial Matter]," unsigned editorial which mentions the death of editorial collective member Robin Wood, page 1. **Genre** • "Shocked and Awed? Hostel and the Spectacle of Self-Mutilation," Gregory A. Burris , pages 2 – 12. • "Genre Matters: Film Criticism and the Social Relevance of Genres," Juan A. Tarancón, pages 13 – 21. • "Who's Bleeding Whom? Analyzing the Cultural Flows of Blaxploitation Cinema, Then and Now," John Semley , pages 22 – 29. • "Telling the (Wrong) Story: The Disintegration of Transcultural Communication and Narrative in The Fall," E. Charlotte Stevens , pages 30 – 37. • "Where Do We Go From Here? Confronting Contingency with Gerry," Lee Knuttila, pages 38 – 43. **Toronto International Film Festival** • "White Material A Film by Claire Denis," Florence Jacobowitz , pages 44 – 46. • "European Melodramas The Refuge and I Am Love," Richard Lippe, pages 47 – 49. • "What Does a Woman Want? Io sono lamore/I Am Love and Cairo Time," Susan Morrison, pages 50 – 51. • "In Appreciation: Jennifer Jones and Jean Simmons," Richard Lippe, pages 52 – 55. **Global Cinema** • "City Spaces and National Identity," Katrina Sark, pages 56 – 59. • "The Language of Emotion in Godard's

Films," Anuja Madan, pages 60 – 66. • "Neither Hand, Nor Foot, Nor Kidney: Biopower, Body Parts and Human Flows in Stephen Frear's "Dirty Pretty Things," Larissa Lai, pages 68 – 72.



Issue No. 81

2010 (heavy two tone cover with book stock interior pages)

Issue Themes: War Films; Female Directors

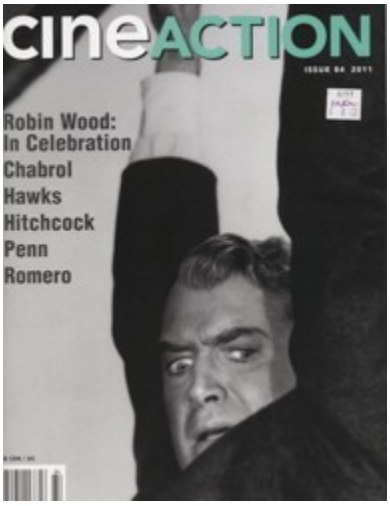
• "[Editorial Matter]," unsigned, page 1. **War Films** • "Explosive Structure Fragmenting the New Modernist War Narrative in The Hurt Locker," Douglas A. Cunningham, pages 2 – 10. • "Imperial Symptoms In the Valley of Elah and the Cinematic Response to the 'War on Terror'," Gregory A. Burris , pages 11 – 19. • "Refiguring Rambo: Competing Imperatives in the High Concept War Film," Harrison Gish , pages 20 – 27. • "Critical Voices: Points of View in and on The Thin Red Line," Jeremy Millington , pages 28 – 38.• "Representing the Human Condition in the Great War: William Boyd's The New Confessions and The Trench," Jane Mattisson , pages 39 – 45. **Female Directors** • "Formal Innovation and Feminist Freedom: Vera Chytilova's Daisies," Alison Frank , pages 46 – 49. • "Female Sexuality, Islam and the Global: Leila Merrakshi's Controversial Film Marok," Touria Khannous, pages 50 – 55. • "Original Visions: Female Directors in Contemporary Japanese Cinema," Adam Bingham, pages 56 - 61. •"Seeds of Summer," Maria San Filippo, pages 62 – 64.• "Enough Already: The Wonderful, Horrible Reception of Nancy Meyers," Darryl Wiggers, pages 65 – 72.

Issue No. 82 - 83

2010 (heavy two tone cover with book stock interior pages)

Issue Themes: Science Fiction; Canadian Films and TV

• "[Editorial Matter]," Scott Forsythe, page 1.• "James Whale's Frankensteins: Reanimating the Great War," Christiane Gerblinger, pages 2 – 9. • "Going Na'vi: Mastery in Avatar," Robert Hyland, pages 10 – 16. • "Méliès and Early Cinema: Conjuring the Science Fiction Film Genre," by Lukasz Boron, pages 17 – 21. • "Postmodern Anxieties: Renaissance: Paris 2054 as Tech-Noir," William B. Covey, pages 22 – 28. • "Pop Star is the Medium is the Message: The Man Who Fell to Earth," Milan Pribisic, pages 29 – 33. **TIFF 2010** • "Special Treatment/Sans queue ni tête," Florence Jacobowitz, pages 34 – 36. • "Film Socialisme: Jean-Luc Godard and the Cinema," Richard Lippe, pages 37 – 38. • "In Transit: Kelly Reichardt's Meek's Cutoff," Susan Morrison, pages 39 – 42. • "Amigo and Route Irish," by Scott Forsyth, pages 43 – 47. • "Television Discourse and Governmentality : Considering Da Vince's Inquest and Da Vinci's City Hall as Citizen Projects," Michael Thorn, pages 48 – 57. • "Black Christmas: The Slasher Film was Made in Canada," Sara Constantineau, pages 58 – 63. • "What’s So Funny About Class Struggle?: Ideology in the Trotsky, by Matthw Flisfeder, pages 64 – 67. • "Cannes Film Festival, 2010," Robert K. Lightning, pages 68 – 72.



Issue No. 84

June 2011 (heavy two tone cover with book stock interior pages)

Issue Theme:
Robin Wood: In Celebration

• Florence Jacobowitz and Richard Lippe, Editorial, "The Original Robin Wood," pages 1-2.

Personal Notes:
• Richard Lippe, page 2.
• Florence Jacobowitz, pages 2 - 3.
• Susan Morrison, page 3.
• Scott Forsyth, page 3.

• "Films That Robin Particularly Valued," pages 4-5. A spread of images with brief unsigned commentary, concerning *Code Inconnu*, *Letter From an Unknown Woman*, *Heaven's Gate*, *Tokyo Story*.

• Peter Harcourt, "Remembering Robin," pages 6-7.

• Bill MacGillivary, "Robin Wood," pages 7-8

• Olof Hedling, "Looking for Robin," pages 9-12.

• James Zborowski, "Beyond the Male Gaze: Departures from Scottie's Point of View in *Vertigo*," pages 13 - 23.

• Lucy Fife Donaldson, "Normality is Threatened by he Monster: Robin Wood, Romero, and Zombies," pages 24 - 31.

• Gary Watson, "The Literary Critic, the Nineteenth Century Novel and *The*

Wire," pages 32-40.

• Lippe, Richard Lippe, "Remembering Arthur Penn," pages 41-42.

• Florence Jacobowitz and Richard Lippe, Remembeing Claude Chabrol: The Undervalued Bellamy," pages 42-43.

• James MacDowell, [book review] "*Britton on Film: The Complete Film Criticism of Andrew Britton*," pages 44-49.

• Richard Lippe, "Kim Novak: Five Films," pages 50-55.

• Tony Williams, "Encountering *The Thing From Another World*," pages 56-61.

• George Porcari, "Antonioni's Orgy," pages 62-69.

• George Porcari," Thanks Robin," page 63.

• Florence Jacobowitz and Richard Lippe, "In Remembrance," [on Jane Russell, Patricia Neal, Farley Granger, and Tony Curtis], pages 70-71.

Issue No. 85

September, 2011 (heavy two tone cover with book stock interior pages)

Issue Themes: Slow Film; Crowd Pleasers

• "Slow Film and Crowd Pleasers," Susan Morrison, page 1. **Slow Cinema** • "A Cinema of Recession: Micro-budgeting, Micro-Drama, sand the

Mumblecore Movement," Maria San Filippo, pages 2 - 8. • "Slow Fuse: The Cinematic Strategies of Tsai Ming-Liang," Marc Saint-Cyr, pages 9 - 14. • "The Invisible Catastrophe: Lingering Movement and Duration in Werckmeister Harmonies," Emre Caglayan, pages 15 - 21. • "Passing Time" Sofia Coppola's Somewhere," Tomas Hachard, pages 22 - 25. **Crowd Pleasers** • "Unlikely Heroines?: Women of a Certain Age and Romantic Comedy," Deborah Jermyn, pages 26 - 33. • "Gran Torino: Clint Eastwood as Fallen Savior," William Beard, pages 34 - 42. • "The American Personality Documentary: Fetishization, Nostalgia, and the Working Class," Caitlin Starowicz, pages 43 - 51. • "Implement: Race and Gender in Bryan Singer's X-Men," Heather J. Hicks, pages 52 - 62. • "A Brief History of Taiwan's Film Industry," Alice Shih, pages 63 - 68. "A Report from the 2011 Berlinale: Governing Relationships," Alison Frank, pass 69 - 72.

Issue No. 86

February, 2012 (heavy full color cover with slick interior pages)

Issue Themes: New Cinema; Canadian Films, and Festivals

"The Junkies of Plato's Cave: *Inception*, Mindbending, and Complex Narration in the Shadow of Philip K. Dick," Henry M. Taylor, Pages 4 - 13.

"From Recoil to Ruination: *Petropolis* and the Future of the Canadian Landscape," Alexander Ginnan, pages 14 - 17.

"'I leave to several futures (not to all) my garden of forking paths': Proto-

Interactivity in *Late Fragment* and *The Tracey Fragments*," Patricia Gruben, pages 18 - 24.

"Engendering Genre," Robert James Cardullo, Pages 25 - 36.

"Rape, the Unspeakable War Crime: An Interview with Slavenka Drakulic, and Juanita Wilson on the Award-Winning Filmic Rendition of *As If I Am Not There*," Alice Kuzniar, pages 37 - 41.

"*The Trotsky*: A Claim to Community," Amir Khan, pages 42 - 49.

"Digitality and Détournement: John Greyson's BDS Videos and *14.3 Seconds*," Scott Mackenzie, pages 50 - 51.

"*The Exorcist: Studies in the Horror Film*," [book review], Susan Morrison, pages 52 - 53.

"*The Deep Blue Sea*: A Tale Told by Two Terences," Susan Morrison, pages 54 - 55. [Toronto International Film Festival.]

"A Celebration of a Simple Life," Alich Shih," pages 56 - 58. [Toronto International Film Festival.]

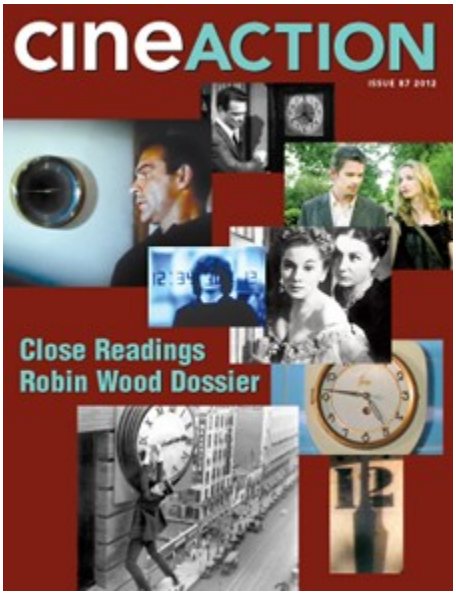
"*Once Upon a Time in Anatolia*," Florence Jacobowitz, pages 59 - 61. [Toronto International Film Festival.]

"Lars von Trier and *Melancholia*," Richard Lippe, pages 62 - 63. [Toronto International Film Festival.]

"A Box of Balkan Films," Alison Frank, Pages 65 - 67. [City Cinema International Film Festival.]

"Looking at Estonia with New Eyes," Alison Frank, pages 68 - 69. [Riga International Film Festival.]

"Andrea Segre: Confronting Difference," Alison Frank, pages 70 - 72. [Rayjavik International Film Festival.]

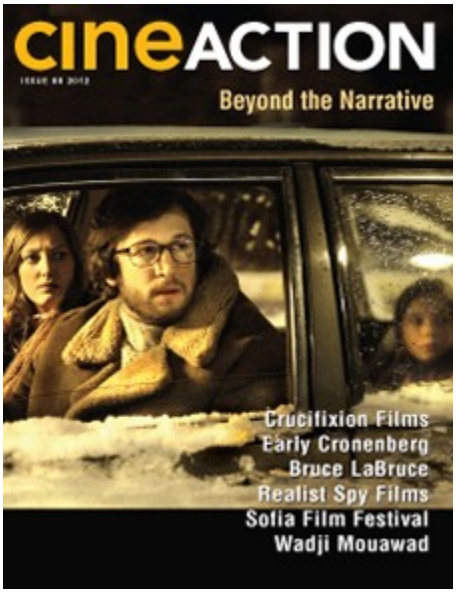


Issue No. 87

2012 (heavy two tone cover with book stock interior pages)

Issue Theme: Criticism and Close Reading; Robin Wood Dossier

• [Editorial matter], Florence Jacobowitz, Richard Lippe, page 3. • "Lumière, Astruc, Bazin: Raymond Depardon's *Profils paysans*," Jerry White, pages 4 - 9. •"Christian Marclay's *The Clock*," Jacob Potempski, pages 10 – 13. •"The Imagery of Surveillance: *In a Lonely Place*," Tony Williams, pages 14 – 20. •"Marriage *In a Lonely Place*," Robert Alpert, pages 21 – 24. •"Nobody's Vision: Jim Jarmusch's *Dead Man*," George Porcari, pages 25 – 27. •"To Experience *Song of Ceylon*" by Daniella Gitlin, pages 28 – 33. •"Terrence Malick's *The Tree of Life*", M.G. Moscato, pages 34 – 35. •"Rogue Vehicles: David Cronenberg's *Fast Company* and the Tax Shelter Period," Mark Player, pages 36 – 39. •"Emotional Fault Lines in *Café de Flore*," Alsegul Koc, pages 40 – 41. •"In Memoriam: Eve Arden," Florence Jacobowitz, Richard Lippe, pages 42 – 43. •"In Memoriam: Elizabeth Taylor," Florence Jacobowitz, Richard Lippe, pages 44 – 45. • **Robin Wood Dossier** •"Personal and Political Views: How Robin Wood Taught Us How to Live," Alexander Jacoby, pages 46 – 53. •"Sweeter Still: Sweet Movie Revisited," Adam Balivet, pages 54 – 57. •"Magic in the Attempt: *Before Sunset* and a Legacy of Criticism," Adam Bingham, pages 58 – 61. •"Love Me Three Times: Time and Narrative in *Letter from an Unknown Woman*," Michael Longfield, pages 62 – 67. •"The Formal Dualism of Spike Lee's *Do the Right Thing*," Robert Lighting, pages 68 – 72.



Issue No. 88

2012 (heavy two tone cover with book stock interior pages)

Issue Theme: Beyond the Narrative: Social Issues on Film

• [Editorial matter], Susan Morrison, page 3. • "Love in the Time of Calvary: Romance and Family Values in Crucifixion Films," Brian Walter, pages 4 - 11. •"The Return of the Realist Spy Film," Luis M. Garcia-Mainar, pages 12 – 19. •"Hiding From Significance: Documented Disinterestedness in *Winnebago Man*," Amir Khan, pages 20 – 25. •"Lefties and Hippies and Yuppies, Oh My! David Cronenberg's *Scanners* revisited," Michael Pepe, pages 26 – 33. •"Sex, Science and the "Female Monstrous": Wood Contra Cronenberg, Revisited," Allan MacInnis, pages 34 – 43. •"Ideology in Christopher Nolan's *Inception*" by Andrew Winchur, pages 44 – 47. • "Wajdi Mouawad in Cinema: Origins, Wars, and Fate," May Telmissany, pages 48 – 57. •"Light in Dark Spaces: A Review of Allan Sekula and Noel Burch's Film Essay 'The Forgotten Space' (2010)," Jill Glessing, pages 58 – 65. •"The Thinking Queer's Pornographer: Bruce LaBruce, Art/Porn and the Politics of Co-optation," Jasmine McGowan, pages 66 – 69. • "Shorts at the Sofia International Film Festival, Bulgaria," Alison Frank, pages 70 – 72.

Issue No. 89

2012 (heavy two tone cover with book stock interior pages)

Issue Theme: 3-D and CGI

• [Editorial matter], Scott Forsyth, page 3. • "The Future is a Fairground: Attraction and Absorbtion in 3-D Cinema," Carter Moulton, pages 4 - 13. •"Reading Parallax: 3-D Meaning Construction in *The Hole*," Owen Weetch, pages 14 – 21. •"'Then One Day I Got In': Computer Imaging, Realism, *Tron*," Justin Morris, pages 22 – 27. •"Powell-Godarad-Scorsese: Influence, Genealogy, Intertextuality," Leighton Grist, pages 28 – 37. •"Crimes of Mike Recket: An Interview with Gabrielle Rose and Bruce Sweeney," Allan MacInnis, pages 38 – 45. •"Occupiers, Collaborators, and Resisters: Volker Schlöndorff's *Calm at Sea*" by George P. Lellis and Hans-Bernard Moeller, pages 46 – 51. •"Suffer the Children," Robert Cardullo, pages 52 – 58. • **Toronto International Film Festival** • "The Sixties Redux," Scott Forsyth, pages 59 – 61. •"Cristian Mungiu's *Beyond the Hills*: Realism and the Politics of Everyday Life," Florence Jacobowitz, pages 62 – 63. •"Liz Garbus's *Love, Marilyn*," Richard Lippe, pages 64 – 67. •"Post Tenebras Lux: 'Why Do People Need Explanations?'," Susan Morrison, pages 68 – 69. •"Cinélatino Rencontres de Toulouse," Scott MacKenzie, pages 70 – 72.

Issue No. 90

2012 (heavy two tone cover with book stock interior pages)

Issue Theme: Authorship

Issue No. 91

2012 (heavy two tone cover with book stock interior pages)

Issue Theme: Film + Art

Note:

CINEAction! now has its own website which features subscription information, back issues, and selected articles from current and recent issues.

Magazines

https://dkholm.typepad.com/cinemonkey/2010/04/robin-wood-bibliography-magazine-contributions.html

April 09, 2010

Robin Wood Bibliography: Magazine Contributions

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Magazines

The Advocate

[Wood may have contributed to this publication, most likely in the late 1970s to the early 1980s, but certainly no later than 1996.]

American Film

"Out of the Closet and Onto the Screen," Volume 7, No. 10, 1982, pages 57 - 64, 81. [Here, Wood is one of several contributor to a discussion conducted by Albert LaValley, about the representation of gayness and gay/lesbian relationships in recent Hollywood films.]

"Beauty Bests the Beast, " September, 1983.

"Fear of Spying, " November, 1983, Volume 9, No. 2, pages 28 - 35. [The title of this article waseditorially imposed, the original title being "Male desire, Male anxiety: The Essential Hitchcock," under which title the material re-appears in Wood's *Hitchcock's Films Revisited*.]

Artforum International

“Climates and other disasters: Robin Wood on the films of Nuri Bilge Ceylan,” 45.3 (1 Nov 2006)

"Slick Shtick," (on Quentin Tarantino), 33.7 (Mar 1995): 63-66.

“Hidden in plain sight: Robin Wood on Michael Haneke's Cache,” 44.5 (1 Jan 2006)

The Australian Journal of Screen Theory

"The Homosexual Subtext: Raging Bull, " Issue No. 15 - 16, 1983.

Canadian Forum

"Cruising and Gay Lib, " May, 1980, pages 41 and 39.

Film

Cruising and Gay Lib

"Hollywood Recuperates, " November, 1980, pages 38 - 39.

"Love Stories, " March, 1981, page 38.

"'Art' and Alligators, " August, 1981, pages 38, 49.

"Airing the Closet [a review of Vito Russo's book The Celluloid Closet]," February, 1982, pages 35 - 36.

"Losey vs. Mozart, " February, 1982, pages 45 - 46.

"Returning the Look: Eyes of a Stranger, " June - July, 1982, pages 47 - 48.

"Bertrand Tavernier: Realism Rehabilitated, " December- January, 1982-3, pages 47, 49.

"The Radicalism of Scorsese, " May 1983, pages 39 - 40.

"Hollywood and the Other, " July, 1983, pages 41 - 42.

"Who Am I to Doubt the Jedi?, " August - September, 1983, pages 44 - 45.

"Heaven's Gate Reopened, " October, 1983, pages 37, 41.

"Call Me Ishmael, " November, 1983, pages 41 - 42.

"Merry Christmas, Mr. Oshima, " December, 1983, pages 37 - 38.

"King Meets Cronenberg, " January, 1984, pages 35 - 36.

"Screening Catastrophe, " February, 1984, pages 40 - 41.

"Directing Women, " March, 1984, pages 41 - 42.

"Directing Women II, " April, 1984, pages 37 - 38.

"Feminist Strategies, " May, 1984, pages 39 - 40.

"The Beresford Mystery, " June - July, 1984, pages 46 - 47.

Letter on Bruce Beresford, October, 1984, page 5.

"Repo Man, " October, 1984, pages 35, 38.

"Feeling Sorry for Men, " November, 1984, pages 41 - 42.

"Other Countries, " December, 1984, pages 38 - 39.

"Dead End, " January, 1985 [misprinted 1984 in the issue], pages 41 - 42.

"Country Matters, " March, 1985, pages 40 - 41.

"Kate and Keaton, " April, 1985, pages 39 - 40.

Letter entitled "Freud, Fetishism and the Phallus, " May 1985, pages 5 - 6.

"Whose Cinema?, " May, 1985, pages 37 - 38 [A response to Bruce Eder's controversial essay "The Cinema We Need, " in Canadian Forum, February, 1985, pages 32 - 35].

"Bertrand Tavernier, " June - July, 1985, pages 49 - 50.

"Yentl Goes to Hollywood, " August - September, 1985, pages 49 - 50.

"The Dragonslayers, " November, 1985, pages 41 - 42.

"Xmas Hollywood Style, " December, 1985, pages 33 - 34.

"The Leaden Times, " January, 1986, pages 41 - 42.

Cahiers du cinema

"Psychanalyse de psycho, " Issue No. 113, November, 1960.

Chaplin

"Marnie, " Issue No. 54, March, 1965.

"Hawks!, " Issue No. 62, March, 1966.

Christopher Street

[Still subject to research. Wood apparently contributed to *Christopher Street* c. 1978 - 1983.]

Cine

“El radicalismo de Scorsese,” Issue No. 22, 77, March 1984

December

"The Question of Fellini Continnued, " Issue No. 2 - 3, Summer, 1967.

Definition

"The Toad in the Bread," Issue No. 3, 1960 .

A TOAD IN THE BREAD

"New Criticism?, " Issue No. TK, 1961 (?).

Film Comment

"Tabu, " Issue No. 2, Summer, 1971.

"Shall We Gather At the River?: The Late Films of John Ford, " Issue No. 3, Fall, 1971.

"Klute," 8.1, (Spring 1972): 32-37

"Lost in the Wood, " Issue No. 4, November - December, 1972. [Under the pseudonym of George Kaplan, which is the name of the non existent spy in *North By Northwest*: the essay is an extended auto-critique, and was later reprinted in subsequent editions of Wood's Hitchcock book.]

"Letter", Volume 9, No. 2, January - February, 1973, page 70. [This is an interesting anomaly in the Wood bibliography. This is a letter written in "Swedish" English under the pseudonym "Cornelius Spegel," a character in Bergman's *The Face*, from 1958. The letter concerns "George Kaplan"'s article on Wood's treatment of Hitchcock (see the citation above).

"To Have (Written) and To Have Not (Directed), " Issue No. 3, May - June, 1973.

"Film Favorites: The Tall T," 9.4, (July-Aug 1973): 50-52.

"Terrible Buildings: The world of Georges Franju," 9.6, (Nov/Dec 1973): 43-46.

"On Carl Dreyer," 10.2 (Mar-Apr 1974): 10-17.

"Rossellini," 10.4 (July-Aug 1974): 6-11.

"Ingrid Bergman on Rossellini" (interview), 10.4 (July-Aug 1974): 12-15

"*The Hollywood Professionals Volume 3* by John Belton" (review), 11.2, (Mar/Apr 1975): 58-59.

"Sternberg's Empress: The Play of Light and Shade," 11.2, (Mar/Apr 1975): 6-12.

“The most erotic moment in the history of the cinema,” 11.2 (Mar-Apr 1975).

"Art and Ideology: Notes on Silk Stockings, " Issue No. 3, May - June, 1975.

"In Defense of Art," 11.4 (July-Aug 1975): 44-51

"Against Conclusions, " Issue No. 5, September - October, 1975.

"New Cinema at Edinburgh, " Issue No. 6, November - December, 1975.

"Democracy and Shpontanuity: Leo McCarey and the Hollywood Tradition, " Issue No. 1, January - February, 1976.

“J*acques Tourneur*,” (book review) 12.1, (Jan-Feb 1976): 60, 62-64

"Acting Up, " Issue No. 2, (March - April, 1976): 20-25.

"Murnau's Midnight to Sunrise, " Issue No.12. 3, May - June, 1976.

"*The Oxford Companion to Film*," (review) 12.6, (Nov-Dec 1976): 62-64, 68.

"Old Wine, New Bottles: Structuralism or Humanism?, " Issue No. 6, November - December, 1976.

"Ideology, Genre, and Auteur, " Issue No. 1, January - February, 1977.

"Realism and Revolution, " Issue No. 3, May - June, 1977.

"Responsibilities of a Gay Film Critic, " Issue No. 1, January - February, 1978.

"Venus de Marlene," 14.2 (Mar-April 1978): 58-63

"Return of the Repressed, " Issue No. 4, July - August, 1978.

"Gods and Monsters, " Issue No. 5, September - October, 1978, pages 19 - 25. [A longer version of material that was later truncated for *Hollywood from Vietnam to Reagan.*]

"Never Never Change, Always Going to Dance [on Fred Astaire], " September - October, 1979.

"The Dyer's Hand: Stars and Gays, " Issue No. 1, January - February, 1980.

"Neglected Nightmares, " Issue No. 2, March - April, 1980.

"The Players: *Film Commen*t's Nineties Poll, " Issue No. 1, January - February, 2000.

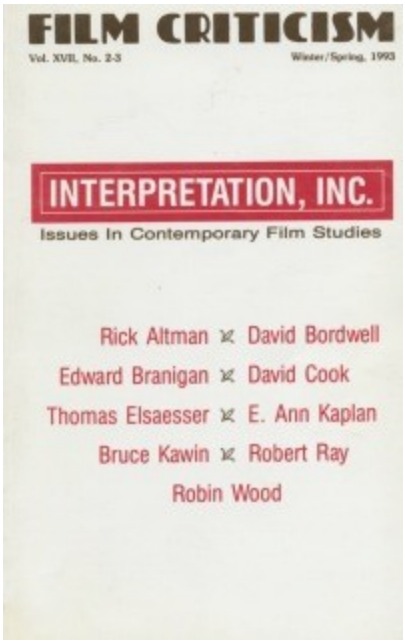
"Fresh Meat, " on Romero, Volume 44, Issue No. 1, January - February, 2008, pages 28 - 31.

"A Better Tomorrow," (on *Munyurungabo*) 44.2 (Mar-Apr 2008): 30-31.

" Private Property: Patrice Chéreau's Gabrielle and the Collapse of Western Civilization," Volume 44, Issue No. 6, November - December, 2008, pages 50 - 52, 54, 56 - 57.

Film Criticism

" Critical Positions and the End of Civilization: or, A Refusal to Join the Club, " Issue No. 2 - 3, Winter - Spring, 1993.



Filmhäftet

“Hitchcocks antinazistiska filmer,” Issue No. 27, 107, 1999

“Att se Fåglarna och Marnie genom Fönstret åt garden,” Issue No. 27, 108, 1999.

"'I Just Went Gay All of a Sudden': Bögar i 1990-talets amerikanska komedier," Issue No. 109, 1, 2000.

"Ur marionetternas liv: Ingmar Bergman, Sverige och jag, " Issue No. 111, 3, 2000.

"Michael Haneke: bortom alla kompromisser, " Issue No. 114, 1, 2001.

“Livet är en fest!: eller även jag var där för att få en bit American Pie,” Issue No. 34, 117, 2001

“Apocalypse now?: George Romero och de levande döda,” Issue No. 30, 119, 2002.

"Äcklar jag dig?" eller skjut inte på Pianisten. Issue No. 30, 121, 2002

Film International

This magazine is the reborn version of the previous listing. Some of its content is one line, but as of 2006, apparently only during the shelf life of the physical issue. Frankly, it is unclear where the two essays listed below first appear, in issue 21 or earlier, or neither. For now, we are guessing that they appear in issue No. 21.

"Against and For *Irreversible*," Volume 1, No. 5, September, 2003.

"Revenge is Sweet: The Bitterness of *Audition*," Volume 2, No. 7, January, 2004.

Claire Dennis: Cinema of Transgression, Part One," Volume 2, No. 9, May, 2004.

"Only (Dis)Connect; and Never Relaxez-Vous; or, 'I Can't Sleep', Claire Denis: Cinema of Transgression, Part Two," Volume 2, No. 11, September, 2004.

"The Heroism of Disobedience and Deceit: Where Is the Friend," Volume 3, No. 14, March, 2005.

"*Exodus* Collides with the Kedma," Volume 3, No. 18, November, 2005. [On Preminger and Amos Gitai.]

"Vive L'Amour," Volume 4, No. 19, January, 2006. [On Tsai Ming-liang.]

"The skull beneath the skin: Patrice Chéreau and Son Frère," Volume 4, No. 21, July, 2006.

"*Wild Reeds*: a film of the past, for our future," Volume 4, No. 23, October.

"From *Ruggles* to *Rally*; or, America, America! The strange career of Leo McCarey," Volume 5, No. 3, May, 2007.

[One publication may be missing from the *Film International* list, as Wood may have contributed an essay on Michael Haneke to the publication.]

Film Quarterly

"Narrative Pleasures: Two Films by Jacques Rivette, " Issue No. 1, Fall, 1981.

"On and Around Brokeback Mountain, " Volume 60;Issue No. 1, Spring, 2007, pages 28 - 31.

Focus!

"Who the Hell is Howard Hawks?," [part one] Issue No. 1, February 1967.

"Who the Hell is Howard Hawks?," [part two] Issue No. 2, March[?], 1967.

Fugue

[From May, 1978 to June, 1980, Wood contributed nine reviews of newly released classical music recordings for the Toronto publication Fugue. These reviews are about one page long. The order may be incorrect, as the format of record reviews doesn't establish much continuity.] **[Research contributed by Michael Celec.]**

Mozart, a selection of piano concertos, recorded by The Prague Chamber Orchestra, conducted by Paul Bodura-Skoda.

Berwald, various recordings, by the Royal Philharmonic Orchestra.

Dvorak, various recordings, by the Czech Philharmonic Orchestra.

Mendelssohn, various recordings, by the Vienna Philharmonic Orchestra.

Schubert, *Quartet in D Minor*, by the Smetana Quartet.

Schubert, *Symphony No. 9 in D*, by the Cincinnati Symphony Orchestra.

Stravinksy, *The Rite of Spring*, and Prokofiev, *Romeo and Juliet*, by the Minnesota Orchestra.

Suk, piano works, by Pavel Stepan.

Tchaikovsky, various recordings, by various orchestras.

Hablemos de Cine

“El radicalismo de Scorsese,” Issue No. 22, 77, March 1984

Lumiere

"Essays on the Swedish Cinema, " Issue No. 32, March 1974.

"Essays on the Swedish Cinema, " Issue No. 33, April - May 1974.

Mosaic

"Burying the Undead: The Use and Obsolescence of Count Dracula, " Issue No. 2, March 1967.

Motion

"The Criminal, " Issue No. 4, February, 1963.

The New Left Review

"Jean-Luc Godard, " Issue No. 39, September - October, 1966, pages 77 - 8. [The material in this essay later appeared in longer form in "Society and Tradition: An Approach to Jean-Luc Godard" in *Jean-Luc Godard*, edited by Toby Mussman, Dutton, New York, 1968, pages 179 - 190.]

[The article is followed by a reply by Peter Wollen, writing under the pseuodonym "Lee Russell," pages 83 - 87]

New York Film Bulletin

"New Criticism?, " Issue No. 2, 1961.

Oxford Opinion

"*Apu, Les Bonnes Femmes*, and the Critics," Issue No. TK, Month TK, 1960.

"The Adventure, " Issue No. 47, May 1961.

Positif

" Avec la même sérénité," Issue No. 126, April, 1971, pages 1 - 8. [Written with Aline Wood; translated from the English by Jeannine Ciment; A critical analysis of Arthur Penn's *Little Big Man*].

"Ingmar Bergman et Le Lien," Issue No. 137, April, 1972, pages 27 - 34. [translated from the English by Jeannine Ciment; A critical analysis of Bergman's *The Touch*]

“Voyage à Tokyo,” Issue No. 203 (Feb 1978)

“Welles, Shakespeare et Webster,” Issue No. 203 (Feb 1978)

“Lang & Brecht,” Issue No. 30?, 123 (2002)

Screen

"Ghostly Paradigm and H.F.C.: A Reply to Alan Lovell, " Issue No. 3, May - June, 1969.

Screen Education

" Film Studies at the University of Warwick, " Issue No. 19, Summer, 1976.

Se — det er Film

"Den ny kritik, " Issue No. 3, 1966.

Sight and Sound

"Top Ten 1972, " Issue No. 1, January - February, 1972.

"Top Ten 1982, " Issue No. 4, Autumn, 1982.

"Top Ten Films, " Issue No. 8, December, 1992.

Take One

"Hitchcock's British Films, " Volume 6, Number 1, May, 1978, pages 53 - 54 [a review of Maurice Yacowar's critical study, Hitchcock's British Films].

Toronto Globe and Mail

“Film Censorship,” 12 Dec, 1978, page 15. (“The following is part of a letter to Don Sims, director of the Ontario Board of Motion Pictures Censors…”)

"The Man Who Knew Just Enough," 12 Dec, 2003, page unknown; a surprised positive review of Patrick McGilligan's *Hitchcock: A Life in Darkness and Light*.

“Two Cheers for Hollywood” 18 Dec, 2004, page unknown; book review of A History of Hollywood by David Thomson

University Vision

"Film Studies at Warwick, " Issue No. 12, December, 1974.

[Cambridge Student Magazine, Title Currently Unknown]

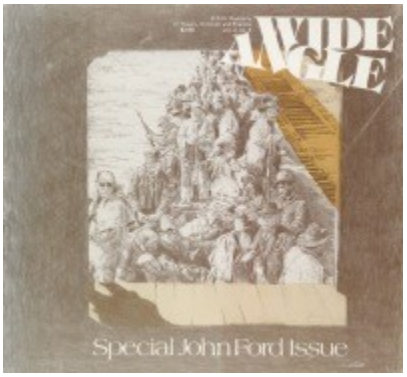
[According to Wood's introductin to the latest version of *Hitchcock's Films*, Robin Wood contributed fiction to a Cambridge student magazine in the very early 1950s. Research continues in tracking down these titles.]

The Welwyn Garden City High School Film Bulletin

[This school publication may contain the first film criticism by Robin Wood. Research continues about this and other early. We would appreciate it if Mr. **David Moran** would attempt to contact us about Wood contributions to this publication.]

Wide Angle

"Filmmaking: An Interview with Wim Wenders," Peter Lehman, Robin Wood, and Edward Lachman, Wide Angle, Vol. 2, No. 4, 1978, pages 73 - 79.



"The American Family Comedy: From Meet Me in St. Louis to The Texas Chainsaw Massacre ," Peter Lehman, Robin Wood, and Edward Lachman, Wide Angle, Vol. TK, No. 2, 1979, pages TK.

Posted at 09:08 PM in Film, Robin Wood | Permalink

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Newspapers

https://dkholm.typepad.com/cinemonkey/2010/04/robin-wood-bibliography-newspapers.html

April 09, 2010

Robin Wood Bibliography: Newspapers

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood.

Newspapers

The Body Politic

[Note: 12 August, 2015: Michael Celec has provided improved bibliographic material for this section.]

Full issues of *The Body Politic* may be found here:

“A Different Story,” Robin Wood and Richard Lippe. Issue 44, June-July 1978. Review of A *Different Story* (1978)

“Saying goodbye to John Wayne,” Robin Wood and Richard Lippe. Issue 52, May 1979. Review of *The Deer Hunter.*

“You Are Who You Own,” Robin Wood and Richard Lippe. Issue 55, August, 1979. Review of *L’Innocente* (Visconti).

"*Making Love* Times Three: Seeing the Film with Three Different Audiences," Robin Wood and Richard Lippe. Issue No. 82, April, 1982, page 36.

"*Victor/Victoria*: The New Julie Andrews Flick," Issue No. 83, May, 1982, page 31, by Robin Wood and Richard Lippe.

“Carbon Copy” feature Issue, 118, September, 1985. (Letter exchange between Robin Wood and a Toronto business).

“Paul Schrader Comes Out,” Issue No. 120, November, 1985. Review of *Mishima: A Life in Four Chapters.*

There is an index to *The Body Politic*, found here:

The Toronto Clarion

Robin Wood published 18 film reviews of one or two pages each in the *Toronto Clarion* between November 28, 1979 and November 6, 1981. The order of this list is a best guess using textual evidence. Clearly the awkward titles result from editorial compromise for an audience unfamiliar with Wood's work. At several points, Wood explains he is taking his new readers into account. **[Research contributed by Michael Celec.]**

"A Guide to Radical Film Review"; Wood introduces himself and familiar concepts to his *Clarion* audience.

"*10*'s Better than its Hype"; On the film *10*, which Wood compares favorably to Allen's *Manhattan*.

"Cruising into Disillusionment or the self-pity of consequence"; a first review of *Cruising*.

"*Arabian Nights* Free of Puritan Repression"; on Pasolini.

"Notes Toward Reading De Palma"; Focuses on *Blowout*.

"Godard Focus Transcends Chaos"; Wood reviews a festival focused on Jean-Luc Godard. Mentions films that appeared after Wood's major Godard articles.

"*Heaven's Gate*: An American Tragedy"; First mention of *Heaven's Gate*, subsequently developed in *Canadian Forum* and then in *Movie*.

"*Raging Bull* Unintentional Eroticism."

"Film Views Womanhood and Old Age with Distaste" on *Tell Me a Riddle*.

"Cultural Contradictions Interest this Film Critic": A summing up of responses to Wood's first six months of *Clarion* articles. Wood addresses the differing reactions to his writing for newspaper readers from his more usual audience.

"Shining Lights Wee Fire Under Wood"; On *The Shining*.

"'Ticket to Heaven': Journey to Nowhere" on *Ticket to Heaven*.

"Hollywood's View: Patriarchy Still Pervasive"; On contemporary vs. classical Hollywood films centered on women, and the various achievements of female directors in Hollywood.

"Western Revival?"; On *The Long Riders*, with reference to familiar John Ford westerns.

"*The Man on the Roof*: Thriller's Theme is Causes, Not Crime."

"Kramer Film is Hit and Myth"; On *Kramer vs. Kramer*.

"The Movie *Star Trek*: Papering over a Crumbling Universe"; On the first *Star Trek* feature film and the "extremely reactionary" science fiction cycle.

"Wood Tells Why *Best Boy* is Boffo"; On the documentary film *Best Boy*.

The Times Educational Supplement

"Chabrollian Triangle," 13 October, 1972, page unknown; on *Ten Days Wonder*.

"Disreputable Genre," 15 December, 1972, page unknown; on *Death Line*.

"Inevitable Violence," 9 February, 1973, page unknown; on Arthur Penn and Sam Peckinpah.

"Moment of Release," 2 March, 1973, page unknown; on *Cries and Whispers*.

"Sense of Dislocation," 23 March, 1973, page unknown; on *Last Tango in Paris*.

"Pakula's Progress," 1 June, 1973, page unknown; on Alan J. Pakula.

"Bawdiness and Good Health," 6 July, 1973, page unknown; on Pasolini.

"Signs and Motifs," 28 September, 1973, page unknown; on *High Plains Drifter*.

"Sexual Border Country," 2 November, 1973, page unknown; on Jerry Schatzberg.

"Mashed Marlowe," 23 November, 1973, page unknown; on *The Long Goodbye*.

"Chabrol's New Begining," 10 May, 1974, page unknown; on *Nada*.

"Unaccommodated Man," 9 August, 1974, page unknown; on Shakespeare.

"The Two Cultures," 23 August, 1974, page unknown; two book reviews [titles unknown].

"Controlling the Situation," 28 February, 1975, page unknown; on Robert Altman.

"Poet of the Cinema," 28 March, 1975, page unknown; on Kenji Mizoguchi.

"A Passage to India," 25 April, 1975, page unknown; on *Distant Thunder*.

"Tutto e Sacro," 16 May, 1975, page unknown; on Pasolini.

"Journeys into Futility," 1 August, 1975, page unknown; on *The Passenger*.

"The Familiar Made Strange," 12 September, 1975, page unknown; on the Edinburgh Festival.

"Retrospective Moments," 19 September, 1975, page unknown; on the Edinburgh Festival.

"Ripples from Watergate," 14 May, 1976, page unknown; on *All the President's Men*.

"Rustling Up," 23 July, 1976, page unknown; on *The Missouri Breaks*.

"Mad Smile of a Hollow Civilization," 6 August, 1976, page unknown; on *Buffalo Bill and the Indians*.

"A Thorough Screening," 17 September, 1976, page unknown; on the Edinburgh Festival.

"Inner Tensions, Outer Pressures," 24 September, 1976, page unknown; on the Edinburgh Festival.

"Avoiding the Heart of Darkness," 22 October, 1976, page unknown; on *Alfred Hitchcock's Family Plot*.

"Revolutionary?," 29 October, 1976, page unknown; on *Winstanley*.

"Bergman's Emergency Exit," 5 November, 1976, page unknown; on *Face to Face*.

"Discreet Charms," 26 November, 1976, page unknown; on the London Film Festival.

"Notorious and Notable," 17 December, 1976, page unknown; on the London Film Festival.

"Structuralist Expectations?," 17 December, 1976, page unknown; a review of a book on Charles Dickens.

"Repressive and Repressed," 31 December, 1976, page unknown; a letter to the editor.

"Return of the Repressed," 31 December, 1976, page unknown.

"Est-ce que tout va bien?," 21 January, 1977, page unknown; on *Numero Deux*.

"Yet Another Terrible Child," 11 February, 1977, page unknown; on *Carrie*.

"Values in the Balance," 25 February, 1977, page unknown; on *The Middle Man*.

"Retreat Into Nostalgia," 11 March, 1977, page unknown; on *The Last Tycoon*.

"A Matter of Life and Death," 15 April, 1977, page unknown; on *Chikamatsu Monogatari*.

"Variations on a Quandary," 21 May, 1977, page unknown; on *Man on the Roof*.

"Things Rank and Gross," 10 June, 1977, page unknown; on *Seven Beauties*.

"Unaccommodated Man," Date Unknown, page unknown; on two critical studies of Shakespeare, *Shakespeare's Talking Animals* and *Shakespeare's Tragic Frontier*.

The Times Literary Supplement

"Traps for the Moralists," *TLS*, 1 January, 1974, page 23. [An op-ed concerning a certain David Holbrook who appears to have made a call for censorship, aligning him in the camp of Mrs. Whitehouse. Wood takes pains to distinguish pornography from eroticism and gives several examples, including the Franju film he cites in *Film Comment* as the most erotic moment in cinema, and at the end hails the work on Charles Barr in *Screen* on *A Clockwork Orange* and *Straw Dogs*, and the work of V. F. Perkins and Douglas Pye at Berkshire College.]

Toronto Globe and Mail

"The Man Who Knew Just Enough," 12 December, 2003, page unknown; a surprised positive review of Patrick McGilligan's *Hitchcock: A Life in Darkness and Light*.

The Village Voice

"The Most Horrible Horror Film Ever?," 1973, date, page TK. [A review of *Raw Meat*, directed by Gary Sherman, the film AKA *Death Line*.]

FILM:
The most horrible horror film ever?

Posted at 05:55 PM in Film, Robin Wood | Permalink

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About Wood, Books, Essays, Interviews, Obits

https://dkholm.typepad.com/cinemonkey/2010/04/robin-wood-bibliography-about-wood-books-essays-interviews-obits.html

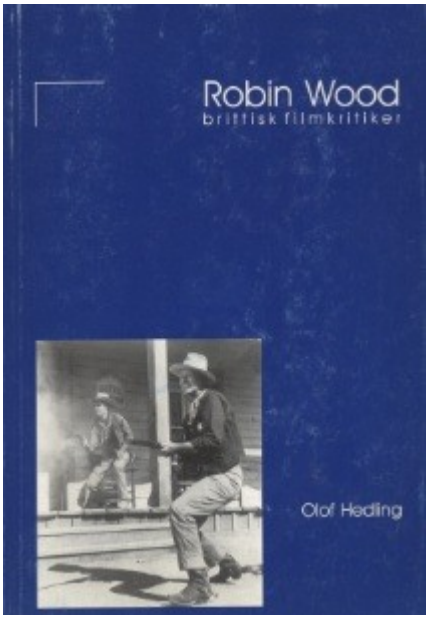
April 09, 2010

Robin Wood Bibliography: About Wood, Books, Essays, Interviews, Obits

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Books on Wood

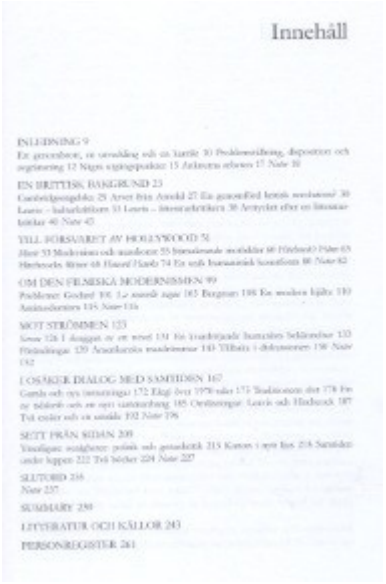


Robin Wood: Brittisk Filmkritiker

By Olof Hedling, Filmhäftet, Lund, 2001, 265 pages, ISBN 91 974142 1 2.

The first book on Wood, in any language. After an introduction, individual chapters cover Wood's background and influences, the early *Movie* years and the Hitchcock book, Godard, Bergman, and Modernism, the Screen

wars, Wood in transition, and the *CineACTION!* years [NB: this summary is largely a guess; this bibliographer does not yet read Swedish]. The book concludes with an extensive bibliography and an index. There is a summary of the book in English on pages 239 - 242.


Innehåll

Robin Wood on Film: A Critical Trajectory. 1960-1995

By Kenneth Oldmeadow.

1995, a dissertation filed at La Trobe University, Melbourne, Australia.

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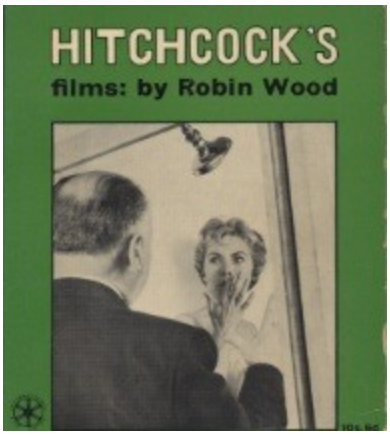
Robin Wood Bibliography: Books by Wood

A Robin Wood Bibliography

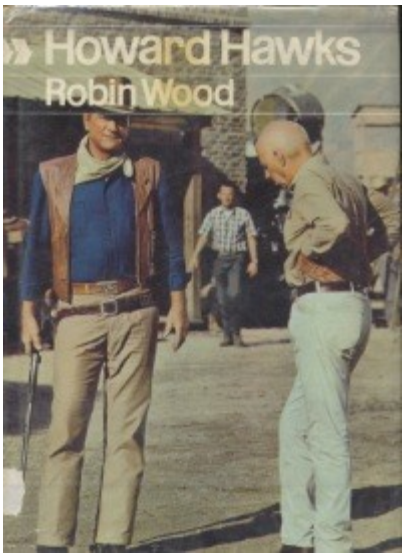
A descriptive, illustrated bibliography of the work of noted film critic Robin Wood.



Hitchcock's Films

A. S. Barnes and Co., New York, with A. Zwemmer Ltd., London, 1965, 193 pages.

Robin Wood's first book on Hitchcock, which covers the director's work through Marnie.

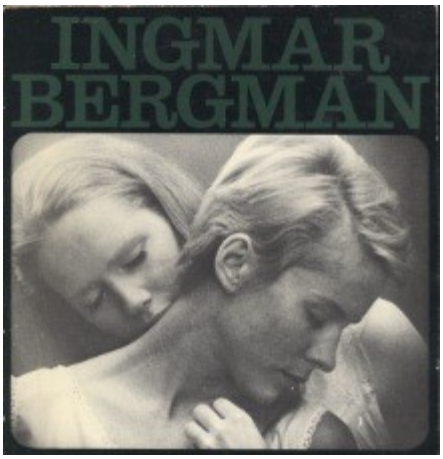


Howard Hawks

Doubleday and Co., New York, in conjunction with *Sight and Sound* and the British Film Institute, London, 1968, 200 pages.

The first edition of Wood's book on Hawks. It is No. 7 in a BFI series that held various names and came out from numerous publishers; in this case, the overall series is called Cinema World.

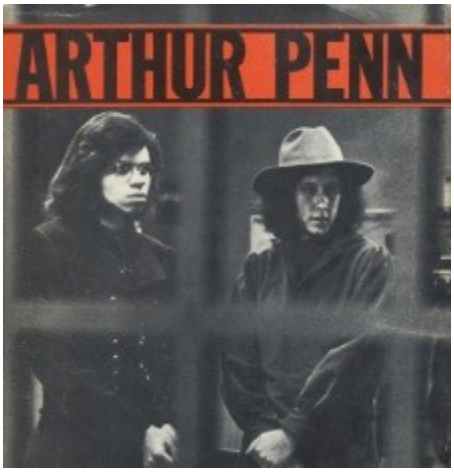
The Book is dedicated to David Moran, a then high school student whom Wood explains he took with him to an interview with Howard Hawks. Mr. Moran may have information about very difficult to track down essays that Wood (and perhaps Mr. Moran himself) contributed to *The Welwyn Garden City High School Film Bulletin*. If Mr. Moran stumbles upon this bibliography its creators are hoping that he will contact them.

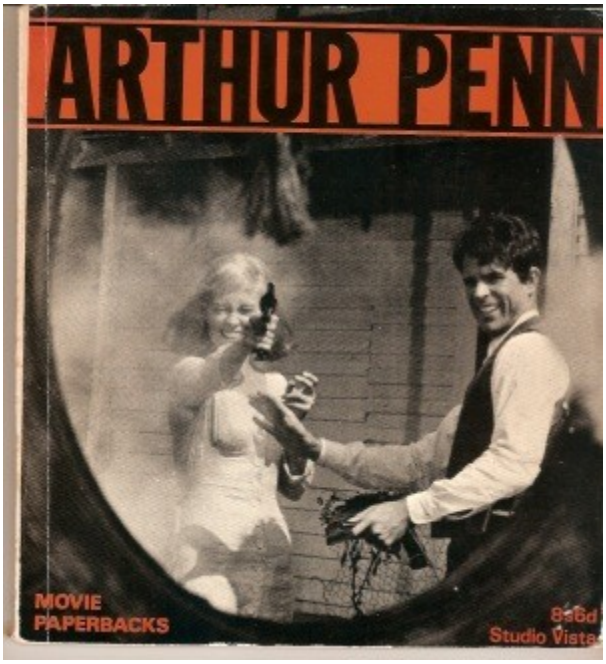


Ingmar Bergman

Praeger, New York, 1969, 192 pages.

Issued in both hardback and trade paperback editions, this is one of the early books in a series edited by the late Ian Cameron, in conjunction with *Movie*. Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high. It covers Bergman's movies up through *The Shame.* This book contains some of Wood's most famous and quoted statements on film criticism in general.


ARTHUR PENN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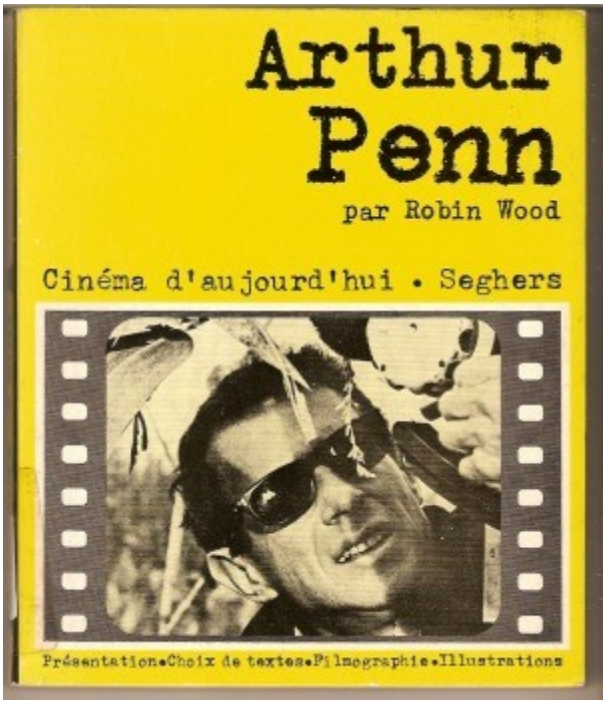

Arthur Penn

Praeger, New York, 1969, 144 pages.

Issued in both hardback and trade paperback editions, this is another one of the early books in a series edited by Ian Cameron, in conjunction with *Movie* (though I am guessing that it was published after the Bergman book). Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high. The book covers Penn's films up through *Little Big Man*. The final chapter contains Wood's reporting from the set of *Little Big Man*, illustrated with the author's photographs.

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Editions Seghers, translated by Jeanine Ciment, 1975, 192 pages.

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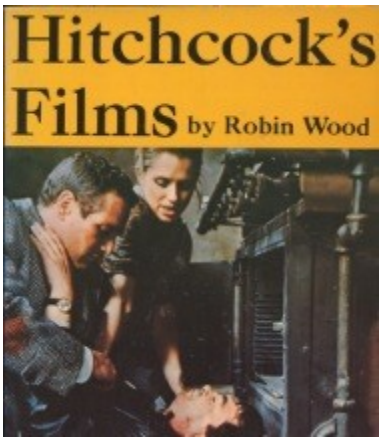
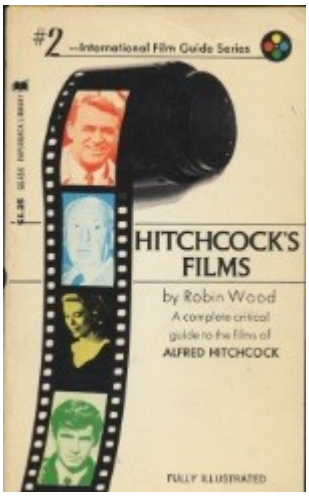
in *Movie* No. 19, a portfolio of reviews by various French reviewers from *Cahiers* and *Positif*, and elsewhere, and with a filmography and bibliography.



Hitchcock's Films

A. S. Barnes and Co., New York, with A. Zwemmer Ltd., London, second enlarged edition, 1969, 204 pages, ISBN 498 07418 8.

This is the second version of Wood's seminal book on Hitchcock, with the addition of a chapter on *Torn Curtain*.



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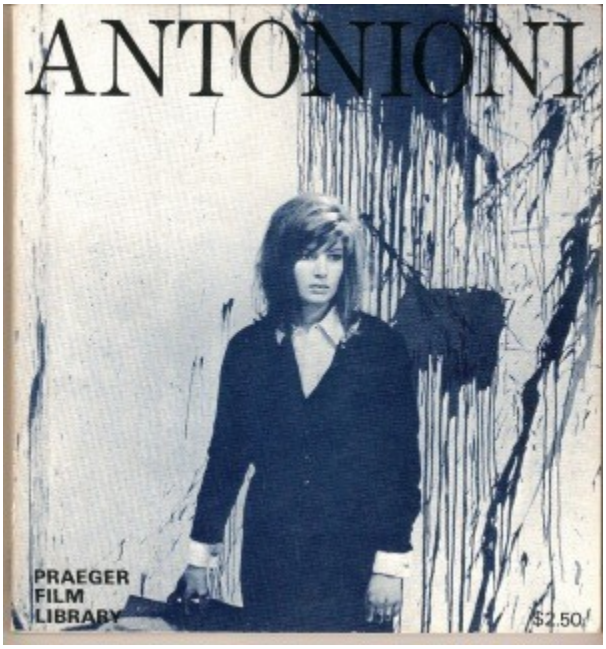
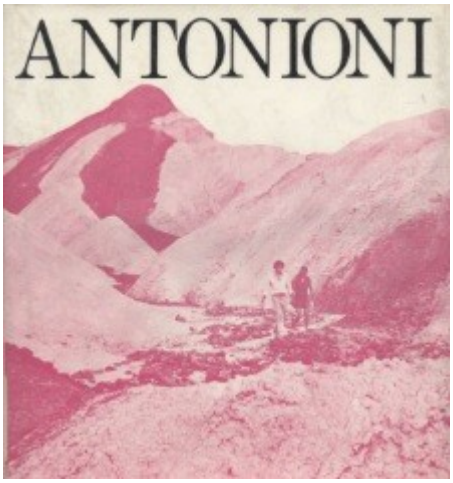
Paperback Library, New York, September, 1970, 223 pages.

A mass market reprint of the second enlarged edition from 1969, going through *Torn Curtain*. The cover announces it as No. 2 in the International Film Guide series.

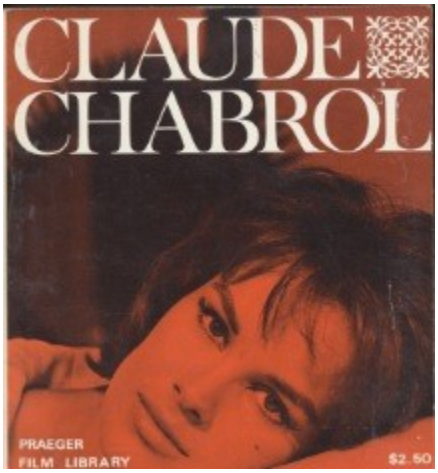




Antonioni, Revised Edition, Ian Cameron and Robin Wood

Praeger, New York, 1971, 152 pages.

This is the second edition of a book first published in 1968, and is updated with the inclusion of an essay on *Zabriskie Point* (I don't have a copy of the first version for comparison). Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high. Wood's essays for the final third of the book, covering *Red Desert*, *Blow Up* (one of the two ways the title is spelled in the book), and *Zabriski Point*.



Claude Chabrol, Michael Walker and Robin Wood

Praeger, New York, 1970, 144 pages.

Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high. Wood's contributions include the following:

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"Les Godelureaux," pages 58 - 64.

"Landru," pages 76 - 81.

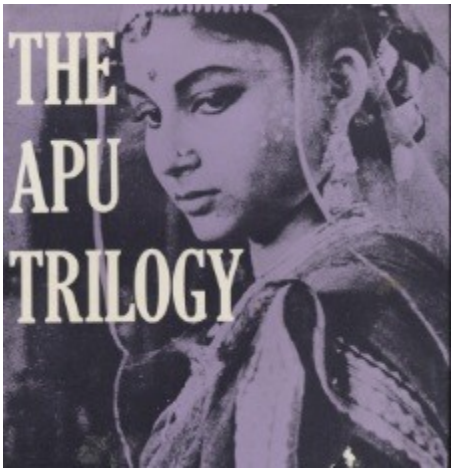
"Marie-Chantal and The Tigers," pages 82 - 91.

"Le Ligne de Demarcation," pages 91 - 97.

"Le Scandale and Le Route de Corinthe," pages 98 - 102.

"Les Biches," pages 103 - 112.

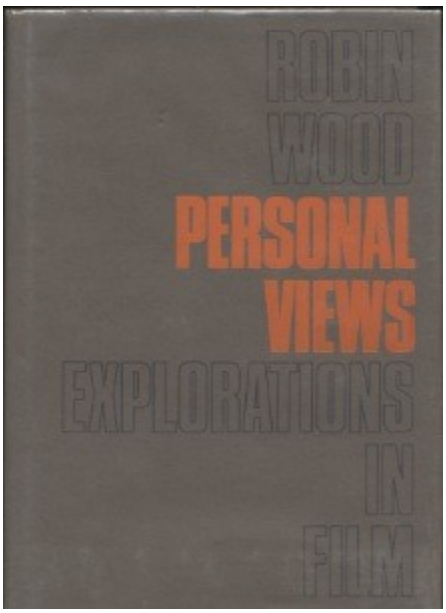
"La Femme Infidele," pages 113 - 122.



The Apu Trilogy

Praeger, New York, 1971, 96 pages.

Issued in both hardback and trade paperback editions, another in a series edited by Ian Cameron, in conjunction with *Movie*. Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high. It covers the three films in Ray's trilogy, with side glances at some of his other films. This book contains some of Wood's most inspirational statements.

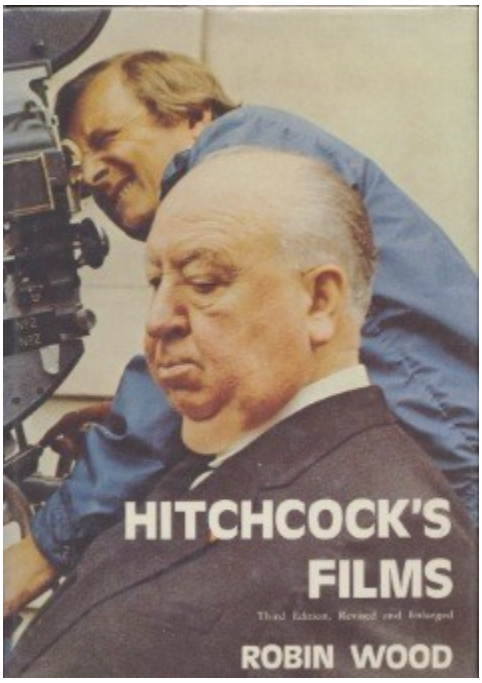


Personal Views: Explorations in Film

Gordon Fraser, London, 1976, 255 pages, ISBN 0 900406 64 X.

Eleven essays by Wood gathered together from diverse sources. The essays on Jacques Tourneur and Mizoguchi are revised and expanded versions of essays that appeared in *Film Comment*; the Welles essay appeared in

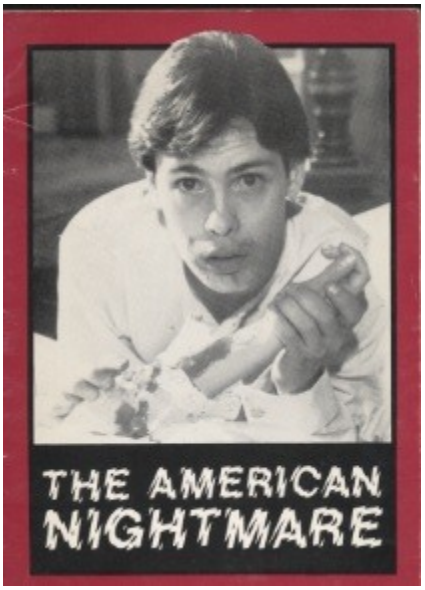
Positif. Others grew out of lectures. A detailed account of the provenance of the other essays will be added to this bibliography as information develops.



Hitchcock's Films: Third Edition, Revised and Enlarged

A. S. Barnes and Co., South Brunswick and New York, with The Tantivy Press, London, 1977, 174 pages, ISBN 0 498 01749 4.

The third installment of Wood's first book on Hitchcock. The most visible change or addition is a new opening chapter called "Retrospective," that both updates the book through Hitchcock's final films (*Topaz*, *Frenzy*, and *Alfred Hitchcock's Family Plot*), but also unveils Wood's then most recent thinking on the value of the director's work as a whole. It is here, too, in the opening paragraph, that Wood revealed that he had written the auto-critique of Wood's work called "Lost in the Wood" in *Film Comment* under the pseudonym (rather obvious, in retrospect) George Kaplan.



The American Nightmare: Essays on the Horror Film, edited by Robin Wood and Richard Lippe

Festival of Festivals, Toronto, 1979, 100 pages.

"An Introduction to the American Horror Film: Part I: Repression, The Other, The Monster; Part II: Return of the Repressed; Part III; The Reactionary Wing," Robin Wood, pages 7 - 28.

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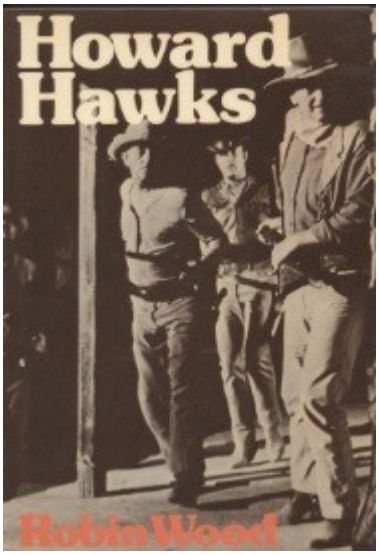
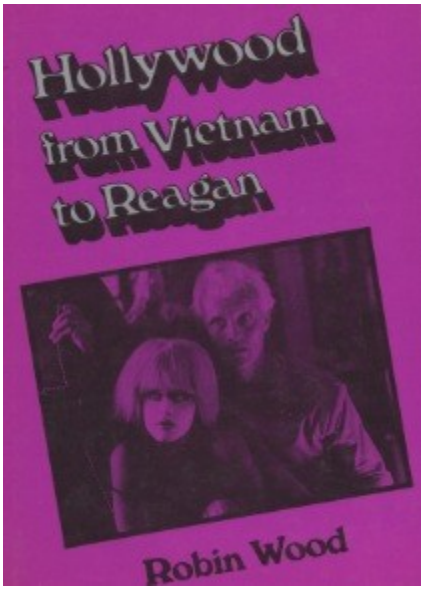


Howard Hawks

BFI Publishing, London, 1981, 216 pages, ISBN 0 85170 111 6.

The second edition of Wood's book on Hawks. Though there may be modest, silent changes to the text (Wood says that he has left the main body of the text as originally published), the chief difference is a final 15-page chapter called "Retrospect."



Hollywood from Vietnam to Reagan

Columbia University Press, New York, 1986, 328 pages, ISBN 0 231 05776 8.

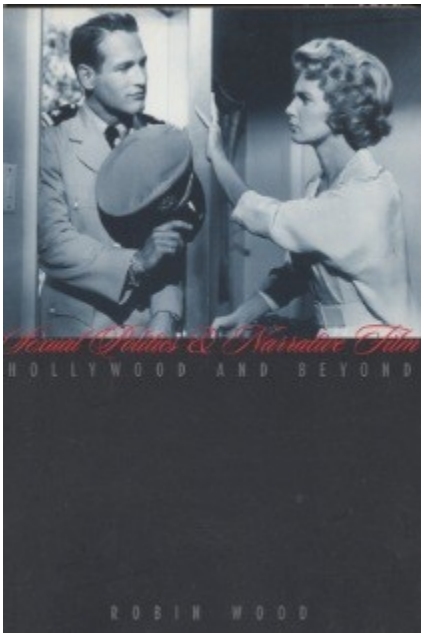
An important anthology of Wood's essays from the mid-1970s through the mid-1980s. Among the subjects are American horror films, Brian De Palma, The Chase,Robert Altman, Cimino, Scorsese, Romero, Cohen, and, most

crucially, the "incoherent text." Sources for the original essays, in many cases expanded, revised, or collated from multiple essays, include *Film Comment*, *Canadian Forum*, *Mosaic*, and *Movie*. With this book Wood forged a productive association with Columbia University Press, which would issue four more books by Wood. A detailed account of the provenance of other changes will be added to this bibliography as information develops.

Hitchcock's Films Revisited

Columbia University Press, New York, 1989, 395 pages, ISBN 0 231 06550 7.

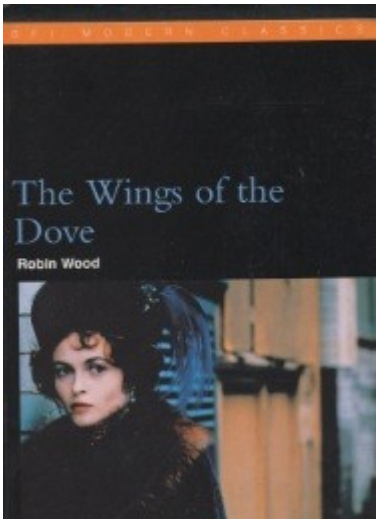
A major revision of Wood's important book on Hitchcock. Among the new elements are a new acknowledgements page, an introduction (dated 1988), new to this edition, and eight new essays, forming the "revisited" half of the book. Those not new for the book come from *Film Comment*, *American Film*, and *CineACTION!*. A detailed account of the provenance of the other essays will be added to this bibliography as information develops.



Sexual Politics and Narrative Film: Hollywood and Beyond

Columbia University Press, New York, 1998, 352 pages, ISBN 0 231 07605 3.

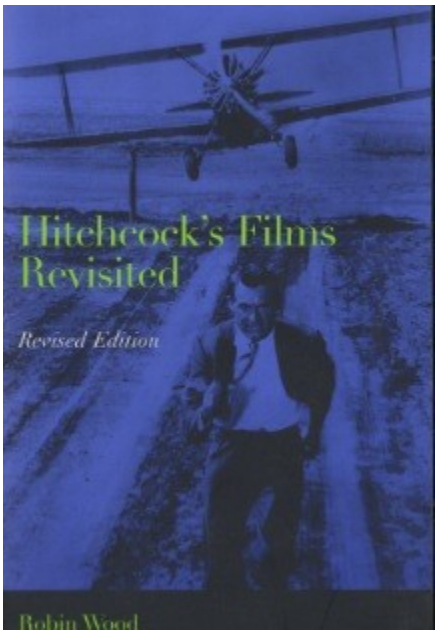
An important collection of essays, mostly derived from *CineACTION!*, but with one from *Film Quarterly*. Subjects include Renoir, Ozu, Leo McCarey, *Gaslight*, *Letter from an Unknown Woman*, Mizoguchi, *Persona*, *Mandingo*, Rivette, Murnau, and Greg Araki. A detailed account of the provenance of other changes will be added to this bibliography as information develops.



The Wings of the Dove: Henry James in the 1990s

BFI Publishing, London, 1999, 96 pages, ISBN 0 85170 734 3.

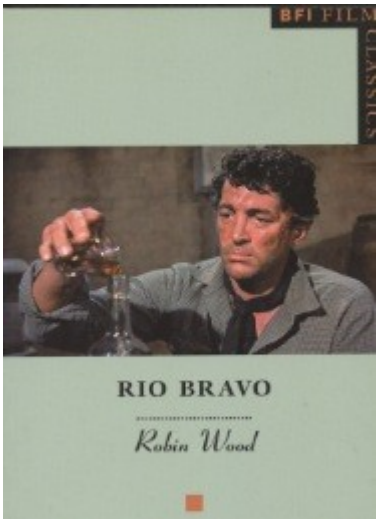
A monograph for the BFI's Modern Classics series.



Hitchcock's Films Revisited, Revised Edition

Columbia University Press, New York, 2002, 413 pages, ISBN 0 231 12695 6.

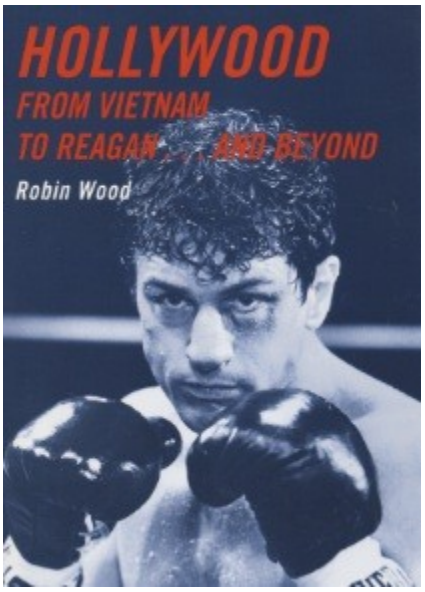
A second revision of Wood's already heavily revised book on Hitchcock. Most obvious among the new elements is fascinating, autobiographical preface to the revised edition, and a concluding essay on *Marnie* from *CineACTION!*. A detailed account of the provenance of other changes will be added to this bibliography as information develops.



Rio Bravo

BFI Publishing, London, 2003, 88 pages, ISBN 0 85170 966 4.

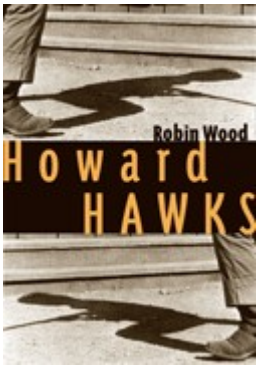
A second book by Wood from the BFI's film monographs series.



Hollywood from Vietnam to Reagan ... And Beyond: Expanded and Revised Edition

Columbia University Press, New York, 2003, 363 pages, ISBN 0 231 12967 X.

New elements of this revision include a detailed and autobiographical prologue and essays on *Day of the Dead*, *My Best Friend's Wedding*, teen films, Fincher, and Jarmusch (the "Beyond" section), mostly derived from *CineACTION!*. A detailed account of the provenance of other changes will be added to this bibliography as information develops.



Howard Hawks: New Edition

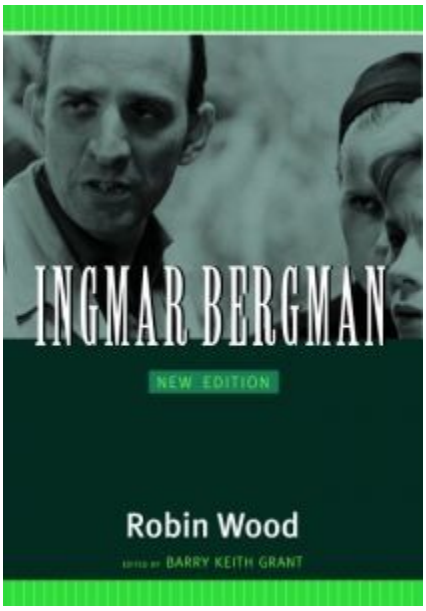
Wayne State University Press, Detroit, 2006, 210 pages, ISBN 0 8143 3276 5.

A second reprint of Wood's book, with a new introduction by Wood and a forward by series editor Barry Keith Grant.

Personal Views: Explorations in Film

Wayne State University Press, Detroit, 2006, 210 pages, ISBN 0 8143 3278 1.

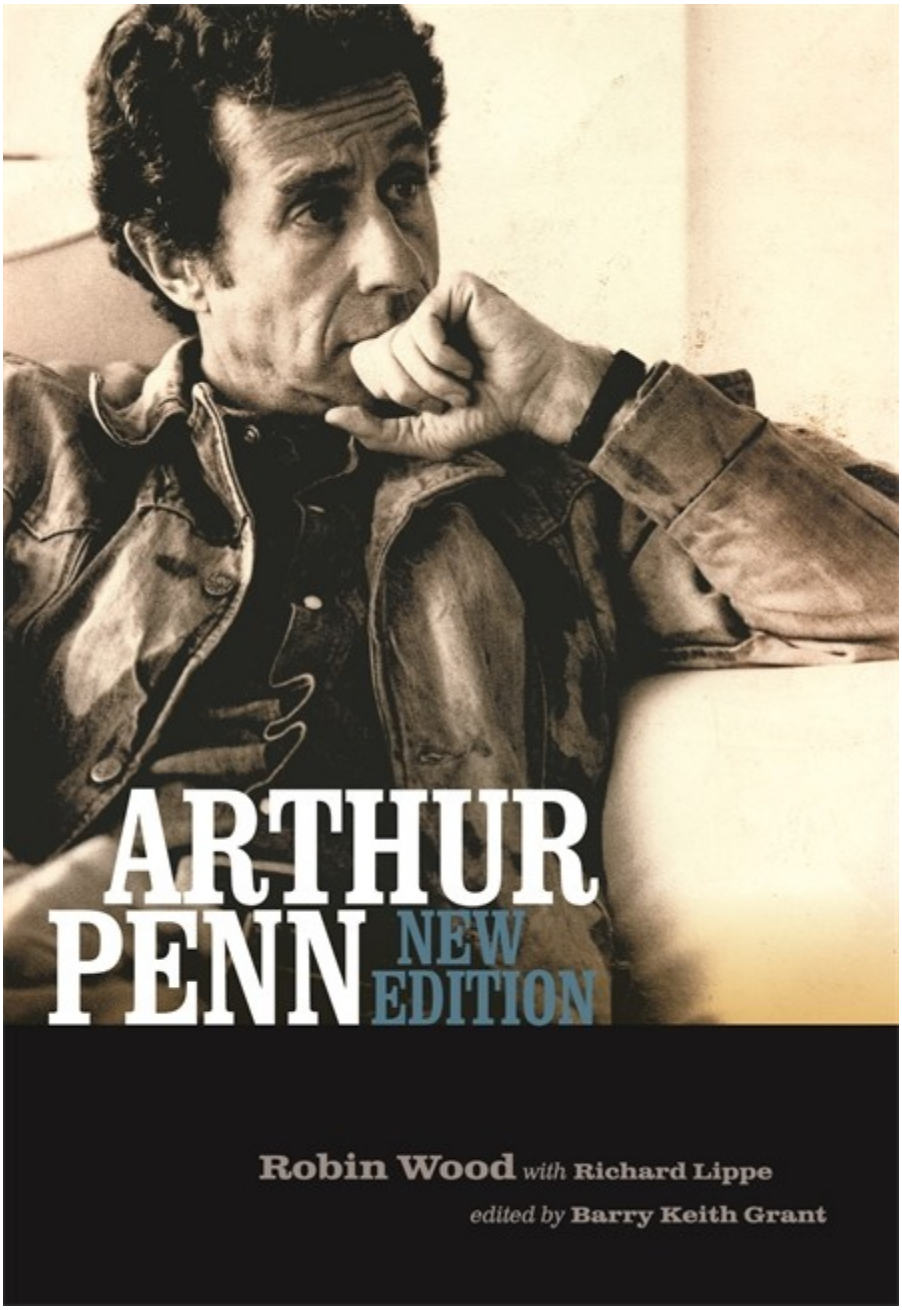
A reprint of Wood's collection of essays, but published for the first time in the United States. This edition adds three other Wood essays ("Notes for a Reading of I Walked with a Zombie," "Creativity and Evaluation: Two Film Noirs of the Fifties," and "Responsibilities of a Gay Film Critic"), a new introduction by the author, and a forward by series editor Barry Keith Grant.



Ingmar Bergman: New Edition

Wayne State University Press, Detroit, 2013, 347 pages, ISBN 13.978.0.8143.3360.0.

A reprint of Wood's 1969 *Movie* book on the Swedish director, with additional material. According to Wood in the new edition of his *Hawks* book, the new version of the Bergman book was to be half again as long as the previous edition. Besides the complete contents of the *Movie* book, there is a forward by Barry Keith Grant, a preface by Richard Lippe, acknowledgements, and four additional essays published after the original book: "Moments of Release: *Cries and Whispers*" (1973, reprinted from the *Times Educational Supplement*), "Call Me Ishmael: *Fanny and Alexander*" (1983, reprinted from *Canadian Forum*), "Persona Revisited," (1994, reprinted from *Cineaction*, and its revised version in *Sexual Politics and Narrative Cinema*); and "*From the Life of the Marionettes*: Bergman, Sweden, and Me," (2000, which originally appeared in Swedish in the magazine *FilmHäftet*).

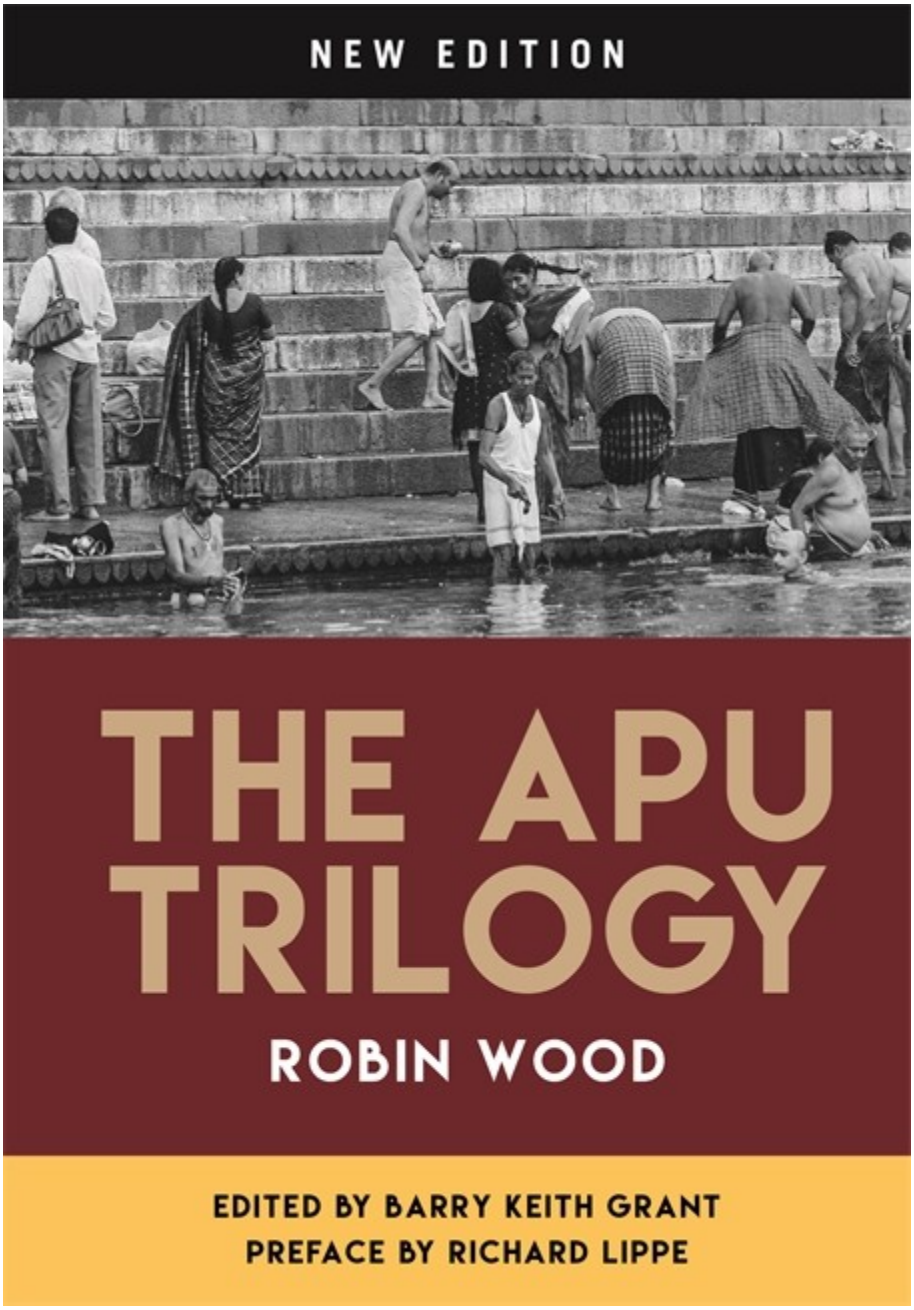


Arthur Penn: New Edition

Wayne State University Press, Detroit, June, 2014, 280 pages, ISBN 9780814333587.

Edited by Barry Keith Grant, and with an introduction by Richard Lippe.

[Text to come.]

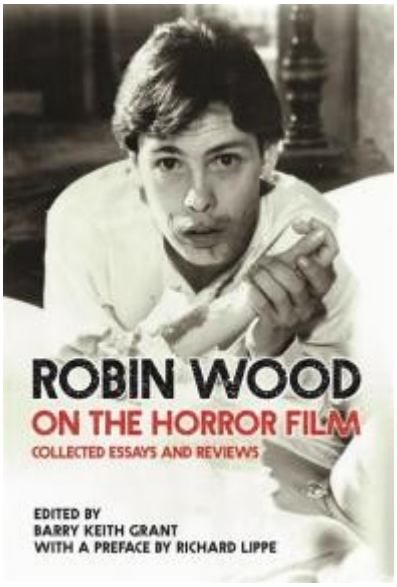


The Apu Trilogy: New Edition

Wayne State University Press, Detroit, October, 2016, 168 pages, ISBN 9780814332771.

Edited by Barry Keith Grant, and with a preface by Richard Lippe.

[Text to come.]

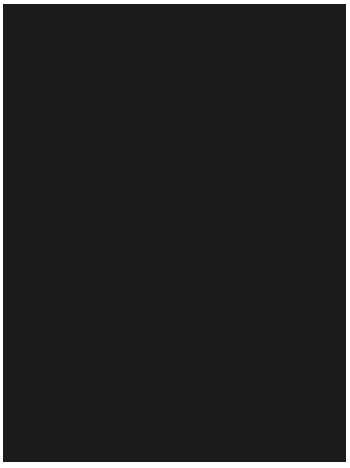


Robin Wood on the Horror Film: Collected Essays and Reviews

Wayne State University Press, Detroit, November, 2018, 456 pages, ISBN 9780814345252.

Edited by Barry Keith Grant, and with a preface by Richard Lippe.

[Text to come.]



"Uncollected Robin Wood Project"

Unpublished; Wayne State University Press, Detroit, year to come, pages to come, ISBN to come.

A prospective posthumous collection of Wood reprints.

Anthologies and others. Book contributions

https://dkholm.typepad.com/cinemonkey/2010/04/robin-wood-bibliography-contributions-to-anthologies-and-others.html

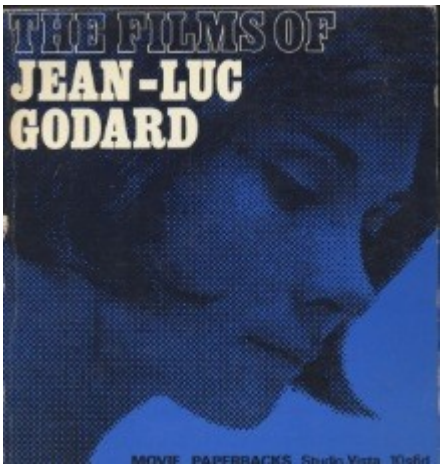
April 09, 2010

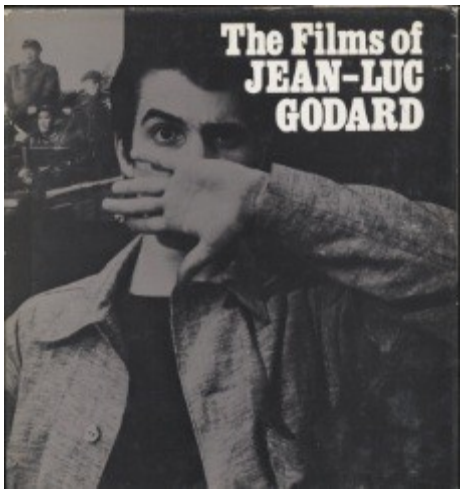
Robin Wood Bibliography: Contributions to Anthologies and others

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Books With Original Contributions by Robin Wood

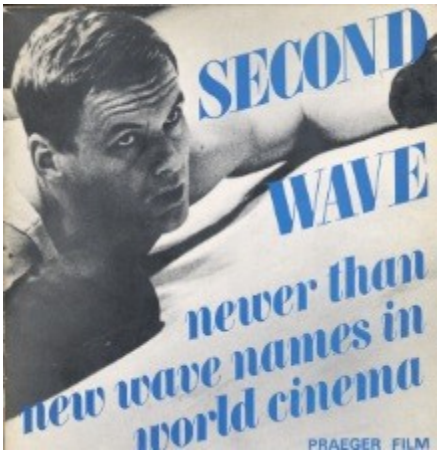




The Films of Jean-Luc Godard [Edited, presumably, by Ian Cameron]

For details, see the citation for the second edition below.

The first version of this popular anthology of essays on Godard's films. Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high.



Second Wave [Edited, presumably, by Ian Cameron]

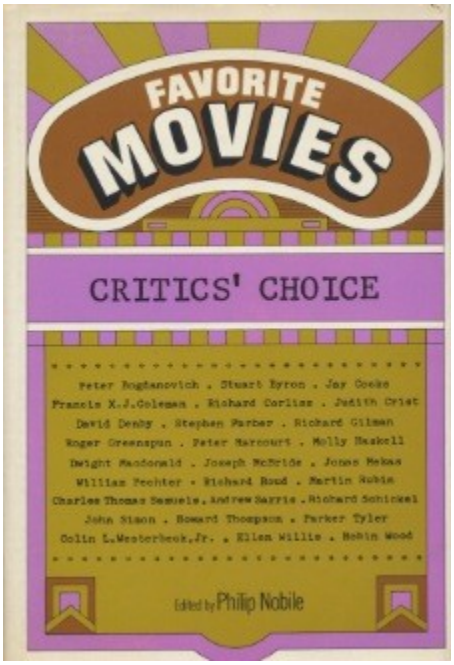
"Dusan Makavejev," pages 7 - 33; Praeger, New York, 1970, 144 pages.

An anthology of nine essays on filmmakers from around the world, with an intro by Cameron. Other contributions include Cameron on Oshima, three essays by Michel Ciment, and Andi Engel on Jean-Marie Straub (query to the universe: was Engel's book *The Serials of Louis Feuillade* ever published?). Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high.

The Films of Jean-Luc Godard [Edited, presumably, by Ian Cameron]

"Band A Part," pages 61 - 71; "Alphaville," pages 83 - 93; "Weekend," pages 162 - 171; Praeger, New York, 1970, 192 pages.

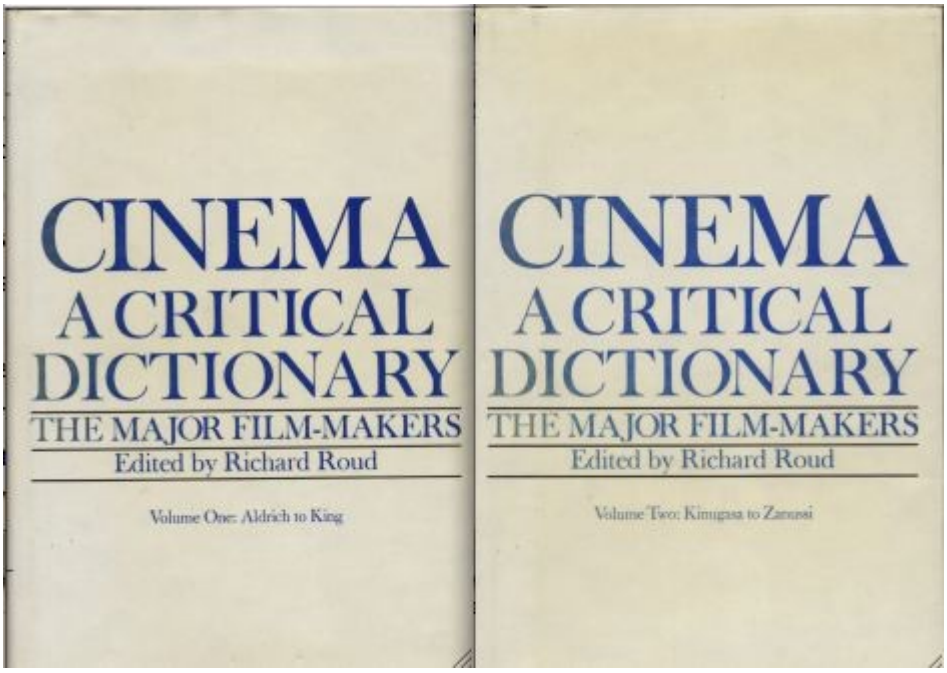
An anthology of 23 essays on Godard's films, in chronological order, by 16 contributors, including Raymond Durgnat, V. F. Perkins, Cameron, and Charles Barr. This is the second edition of the book, with the addition of seven new essays and four new contributors, including Wood on *Weekend*, and Durgnat on *One Plus One*. Like almost all of the books in the series its dimensions are six inches wide and 6.5 inches high.


FAVORITE
MOVIES
CRITICS' CHOICE
Peter Bogdanovich . Stuart Byron . Jay Cocks
Francis X.J.Coleman . Richard Corliss . Judith Crist
David Denby . Stephen Farber . Richard Gilman
Roger Greenspun . Peter Harcourt . Molly Haskell
Dwight Macdonald . Joseph McBride . Jonas Mekas
William Pechter . Richard Roud . Martin Rubin
Charles Thomas Samuels . Andrew Sarris . Richard Schickel
John Simon . Howard Thompson . Parker Tyler
Colin L.Westerbeck,Jr. . Ellen Willis . Robin Wood
Edited by Philip Nobile

Favorite Movies: Critic's Choice, edited by Philip Nobile

"The Seaweed-gatherer," pages 160 - 171, Macmillan Publishing, New York, 1973, 301 pages.

An anthology of essays by prominent reviewers discussing the one film they esteem the most. Other contributors include Peter Bogdanovich, Stuart Byron, Richard Corliss, Dwight Macdonald, Joseph McBride, William Pechter, Andrew Sarris, John Simon, and Parker Tyler. The contents page makes up a sort of who's who of "in" critics for the early 1970s. Wood's essay is ostensibly about *Sansho Dayu*, but his remarks range all across cinema and at, and the essay ends famously with the simple remark, "It is the greatest movie I have ever seen."



Cinema: A Critical Dictionary, The Major Filmmakers, edited by Richard Roud

The Viking Press, two volumes, New York, 1980, 2000 pages.

An anthology of essays by prominent critics discussing about 250 filmmakers and issues in cinema. Other contributors include Molly Haskell, Andrew Sarris, Jonathan Rosenbaum, and numerous others. The contents page makes up a sort of who's who of "in" critics for the 1980s. One peculiarity of the book is that editor Roud demands the last word. At the end of each essay, Roud adds his thoughts about the topic, in bold face. This is apparently a consequence of the long delay in publication, necessitating Roud's updates, the original authors being unavailable. Wood's contributions to the set are listed below.

"Robert Altman" pages 25 - 27.

"Bernardo Bertolucci" pages 125 - 131.

"Budd Boetticher" pages 133 - 135.

"John Ford" pages 371 - 386.

"John Huston" pages 513 - 516.

"Stanley Kubrick" pages 560 - 564.

"Fritz Lang: 1936 - 1960" pages 599 - 608.

"Charles Laughton" pages 610 - 611.

"Leo McCarey" pages 652 - 654.

"Dusan Makavejev" pages 655 - 657.

"Anthony Mann" pages 664 - 661.

"Alan J. Pakula and Robert Mulligan" pages 763 - 764.

"Sam Peckinpah" pages 771 - 774.

"Arthur Penn" pages 775 - 778.

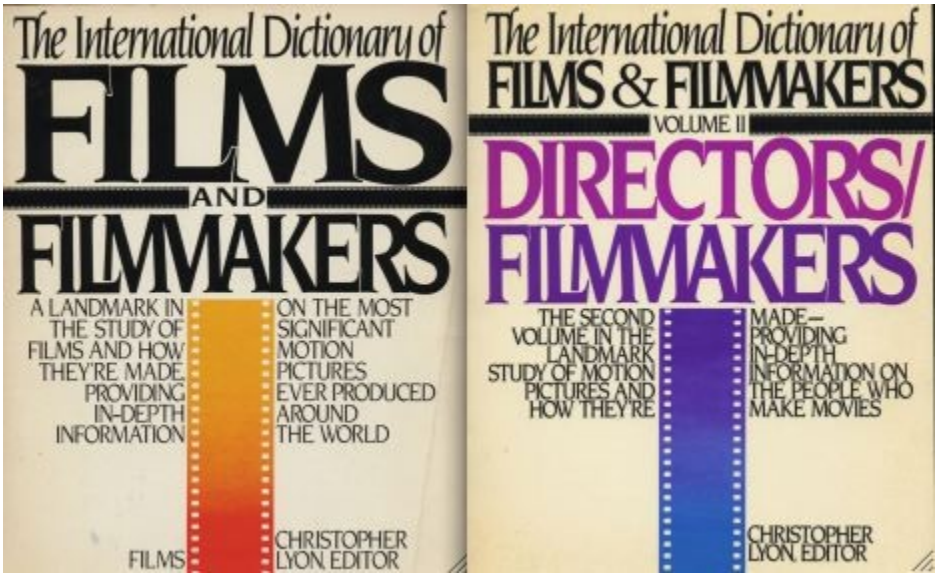
"Robert Rossellini" pages 887 - 900.

"Ken Russell" pages 909 - 910.

"Don Siegel" pages 921 - 923.

"Jacques Tourneur" pages 1006 - 1008.

Don Siegel – American Cinema, edited by Alan Lovell, BFI, 1968, page 58. A response to a questionaire from the editor.

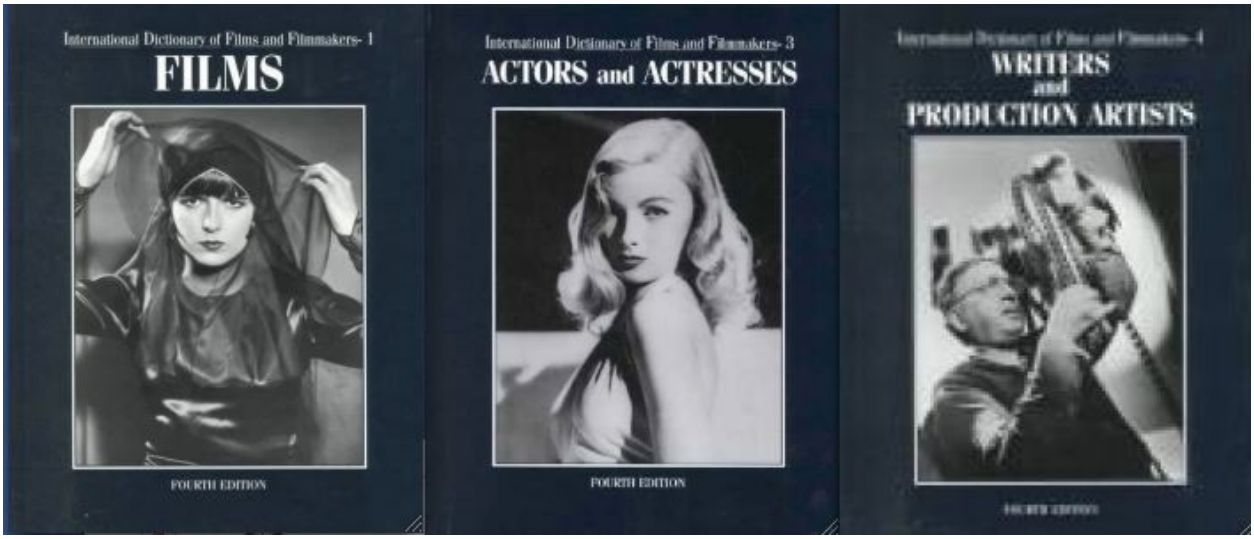

The International Dictionary of
FILMS
AND
FILMMAKERS
A LANDMARK IN THE STUDY OF FILMS AND HOW THEY'RE MADE, PROVIDING IN-DEPTH INFORMATION ON THE MOST SIGNIFICANT MOTION PICTURES EVER PRODUCED AROUND THE WORLD
FILMS
CHRISTOPHER LYON EDITOR
The International Dictionary of
FILMS & FILMMAKERS
VOLUME II
DIRECTORS/
FILMMAKERS
THE SECOND VOLUME IN THE LANDMARK STUDY OF MOTION PICTURES AND HOW THEY'RE MADE— PROVIDING IN-DEPTH INFORMATION ON THE PEOPLE WHO MAKE MOVIES
CHRISTOPHER LYON EDITOR

International Dictionary of Films and Filmmakers, edited by Christopher Lyon; second, third, and fourth editions edited by Tom and Sara Pendergast

Perigee Books, Putnam, two volumes, New York, 1985, 622 pages and 550 . Subsequent editions were published by St. James Press (a part of the Gale Group), through at least the year 2000, in four volumes, Volume 1, Films; Volume 2, Directors; volume 3, Actors and Actresses; and Volume 4, Writers and Production Artists.

An ambitious undertaking, this anthology of essays by prominent scholars evolved into a massive contribution to film studies. Though horribly expensive at the time, the contents of the books have now been put on line at the Film Reference website, where Wood's numerous contributions can be unearthed. They will be linked from this page as they are discovered.

Some Wood essays that appear in the Perigee edition, such as an article on John Carpenter, and replace in the St. James editions.



Dictionary Films

"L'ATALANTE"

" BANSHUN"

"BOUDU SAUVE DES Eaux"

"LE CHARME DISCRET DE LA Bourgeoisie"

"IL Conformista"

"DAYS OF Heaven"

"E.T.-THE Extraterrestrial"

"LA GRANDE Illusion"

"Heaven's Gate [deleted after first edition] "

" HIGANBANA "

" IKIRU "

"THE LADY Eve"

"MEET ME IN ST. Louis"

"NANIWA Ereji"

"NOSFERATU"

"NUIT ET Brouillard"

" RASHOMON "

"REGLE DU Jeu"
"RIO Bravo"
"LE SANG DES BETES"
"SANSHO Dayu"
"THE SCARLET Empress"
"She Wore a Yellow Ribbon [deleted after first edition] "
"Tabu [deleted after first edition] "
"TAXI Driver"
"To Have and Have Not [deleted after first edition] "
"Tout va bien [deleted after first edition] "
"UGETSU Monogatari"
"VIAGGIO IN Italia"
"LE Weekend"

Dictionary Directors

"Greg Araki"
"Tim Burton"
"John Carpenter [deleted after first edition] "
"Michael Cimino"
"Jacques Demy"
"Brian De Palma"
"Georges Franju [deleted after first edition] "
"Jean-Luc Godard"
"Lasse Hallstrom"
"Alfred Hitchcock"
"HOU Hsiao-Hsien"
"Juzo Itami"
"Richard Linklater"
"Anthony Mann"
"Leo McCAREY"
"Max OPHULS"
"George A. Romero"
"Martin Scorsese"

"Oliver Stone"

"Bertrand Tavernier"

Actors and Actresses

"Gloria Grahame"

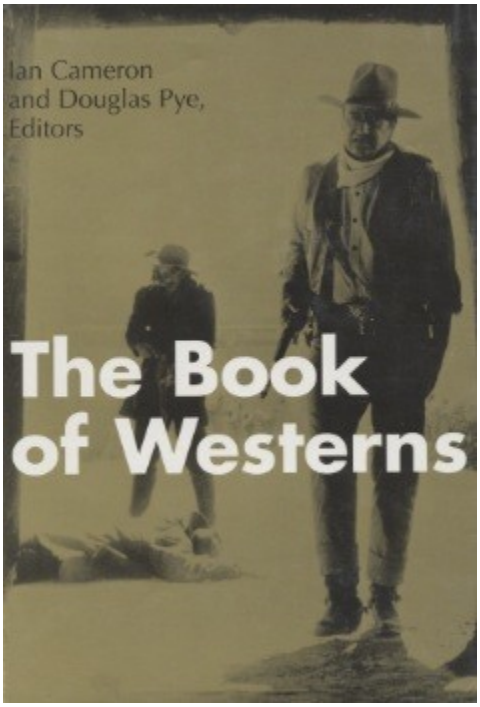
"Sharon Stone"

Writers and Production Artists

The Modern American Novel and the Movies, edited by Gerald Peary and Roger Shatzkin.

Ungar, New York, 1978

"Charles Laughton in Grub St.," pages 204 - 214. [A reprint from *On Film* 1:1, 1970, pages 68 - 71, and focusing on *Night of the Hunter* and its adaptation history. Wood also wrote on this film in his Laughton entry in *Critical Dictionary*; see above]



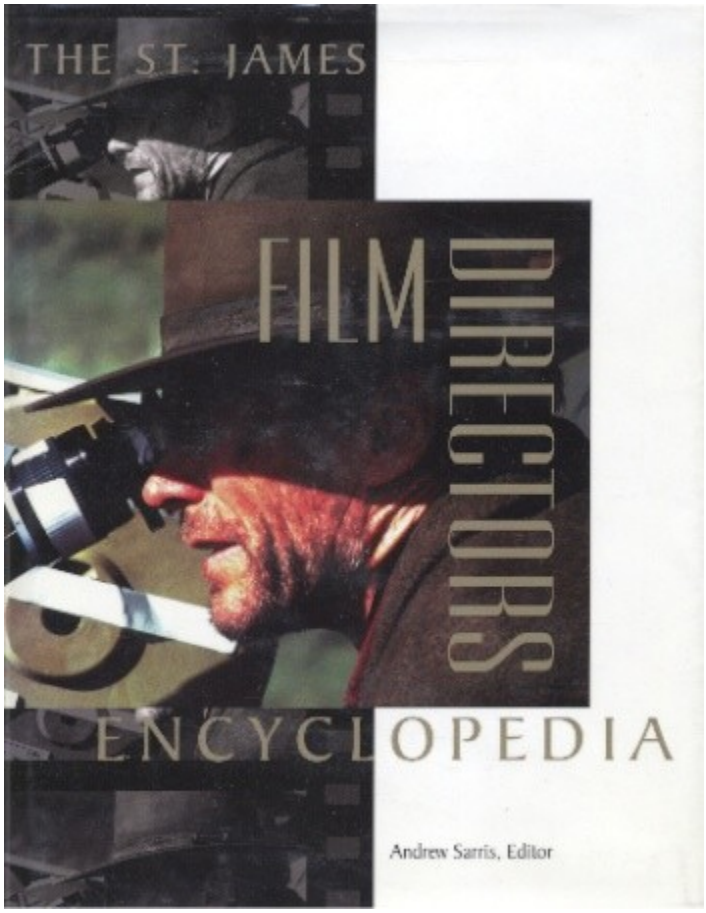
The Book of Westerns, edited by Ian Cameron and Douglas Pye, Continuum, New York, 1994, 320 pages, ISBN 0 8264 0818 4

"Drums Along the Mohawk," pages 174 - 180.

"Duel in the Sun," pages 189 - 195.

An anthology of essays on the genre by former and current contributors to both *Movie* and *CineACTION!*, including Deborah Thomas, Michael Walker, Charles Barr, V. F. Perkins, Andrew Britton, Richard Lippe, Brad Stevens, Florence Jacobowitz, and Edward Gallafent. Wood's essay on *Drums* is reprinted from *CineACTION!*.

Dictionary Directors 2



The St. James Film Directors Encyclopedia, edited by Andrew Sarris, Visible Ink, Detroit-New York-Toronto-London, 1998, 692 pages, ISBN 1 57859 028 0

"Tim Burton," pages 86 - 70.

"Jacques Demy," pages 133 - 135. [Updated by Rob Edelman.]

"Georges Franju," pages 181 - 183.

"Jean-Luc Godard," pages 192 - 197. [Updated by Rob Edelman.]

"Alfred Hitchcock," pages 218 - 223.

"Antony Mann," pages 319 - 320.

"Leo McCarey," pages 328 - 330.

"Max Ophuls," pages 364 - 366.

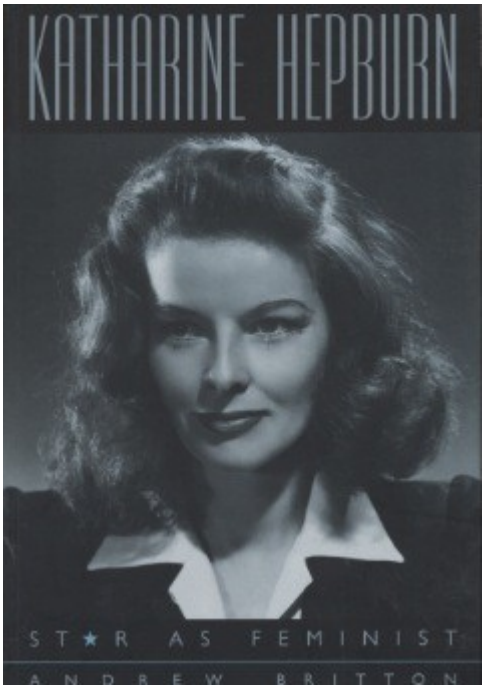
"Scorsese," pages 453 - 457.

"Oliver Stone," pages 494 - 498. [Updated by R. Barton Palmer.]

"Bertrand Tavernier," pages 512 - 514. [Updated by Rob Edelman.]

An anthology of 200 essays and filmographies by some 75 contributors on the then-considered top directors. Other contributors include David Bordwell, Dave Kehr, Raymond Durgnat, Audie Bock, and Ginette Vincendeau. It's interesting to see who was considered important in 1998, or slightly earlier given the book's gestation time: Then-fashionable directors or club favorites such as Bill Forsyth, Nanni Moretti, James Ivory, and Hal Hartley are given much more space than their current status seems to warrant. This volume offers the only extended treatment that Wood gave to Burton, Franju, or Stone.

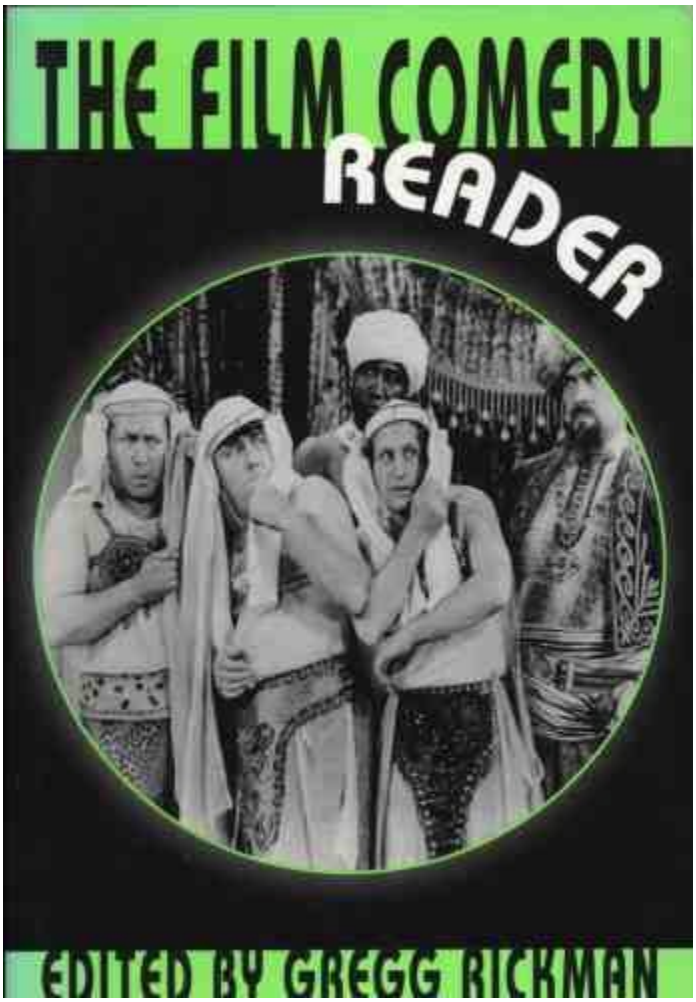
Books More contributions



Katharine Hepburn: Star as Feminist, by Andrew Britton

"Foreword," page 6, Columbia University Press, New York, 2003, 264 pages.

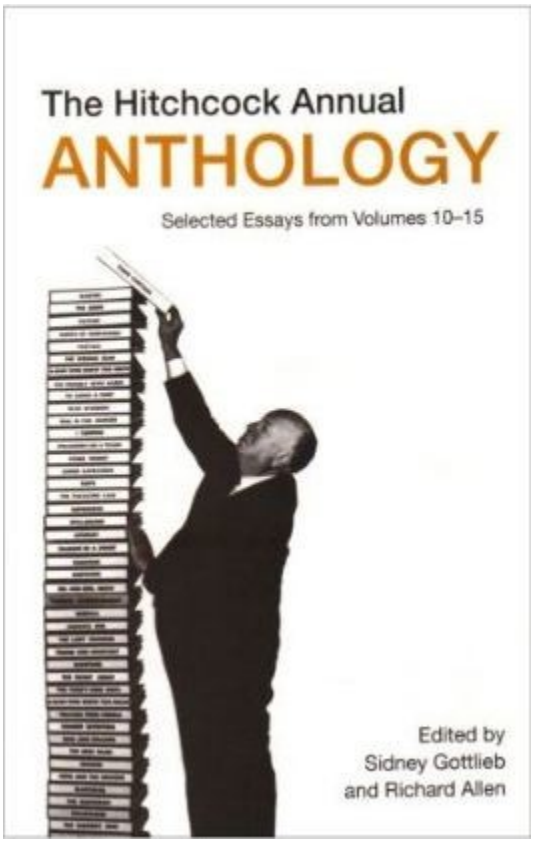
This third iteration of Britton's important book contains a foreword by Wood. The volume was originally published in 1984. It was reprinted in 1994, as a *Movie* book under the stewardship of Ian Cameron. This edition reprints the 1994 version, with all the *Movie* apparatus and design, plus Wood's foreword, and Britton's programe notes for a Hepburn retrospective in 1984 (pages 253 - 260)



The Film Comedy Reader, edited by Gregg Rickman

Limelight, New York, 2001

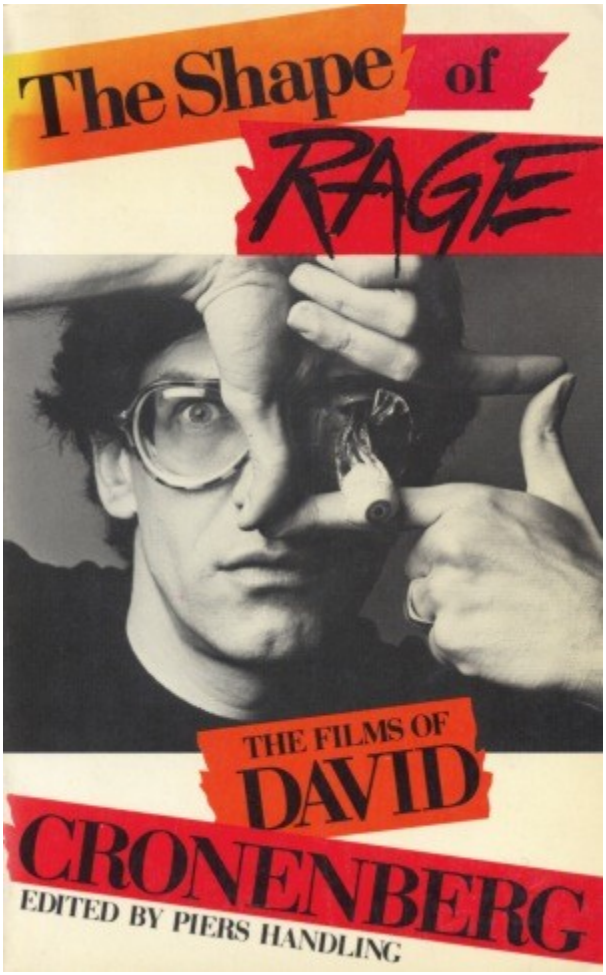
"'I Just Went Gay All of a Sudden': Gays and '90s Comedies," pages 409 - 421. [This item may also have been printed in a different language in *Filmhäftet*; seen magazine bibliography.]



The Hitchcock Annual Anthology: Selected Essays from Volumes 10 - 15, edited by Sidney Gottlieb and Richard Allen

Wallflower Press, London and New York, 2009 (published in the USA by Columbia University Press)

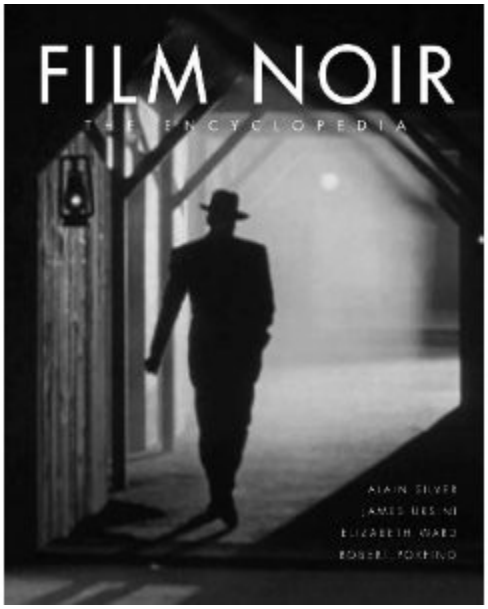
"Hitchcock and Fascism," pages 97 - 122. [A treatment of Hitchcock's *Lifeboat*; this may be Wood's last published essay before his death.]



The Shape of Rage: The Films of David Cronenberg, edited by Piers Handling

General Publishing Co, Toronto, 1983 (published in USA by New York Zoetrope)

"Cronenberg: A Dissenting View," pages 115 - 135.



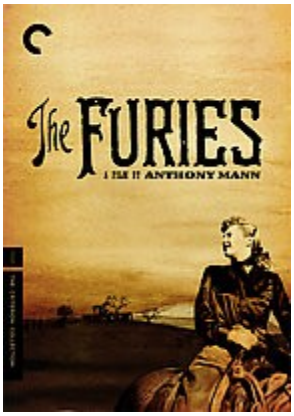
The Film Noir Encyclopedia

Edited by Alain Silver, James Ursini, Elizabeth Ward, and Robert Porfirio

Overlook, New York City, 2010, 426 pages.

This is the fourth edition of the popular guide to the genre. Robin Wood is one of the numerous contributors, and his specific articles will be enumerated in due time.

DVD Audio Commentary Tracks and Liner Notes



The Furies, Anthony Mann, The Criterion Collection, spine number 435, ISBN: 978-1-60465-044-0, street date, June 24, 2008, region 1, $39.95.

Wood provided an essay to the booklet for this Criterion release.

Le Plaisir, Max Ophuls, The Criterion Collection, spine number 444, ISBN: 978-1-60465-060-0, street date, September 16, 2008, region 1, $39.95.

Wood provided an essay to the booklet for this Criterion release.

Letters by Wood

https://dkholm.typepad.com/cinemonkey/2010/04/robin-wood-bibliography-letters-by-wood.html

April 09, 2010

Robin Wood Bibliography: Letters by Wood

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Letters

• As "(Dr.) Cornelius Spegel" Wood published a letter to the editor in *Film Comment*, March 1973, Volume 9, No. 2, page 70. The substance of the letter was to call attention to criticisms of Wood's work made by George Kaplan (also Robin Wood) in an earlier issue that could be applied to his book on Bergman. In fractured English, the "Swedish" doctor also defends

Andrew Sarris and takes a swipe at John Simon. The letter can be read at the Hitchcock Journals Article Project.

• "Hollywood Babble On," Letters section, *Village Voice*

October 1, 1985, page 4

Wood writes to decry a misstatement of his views that appeared in a column by Andrew Sarris on September 17.

Phantom Citations

https://dkholm.typepad.com/cinemonkey/2010/04/robin-wood-bibliography-phantom-citations-for-books-by-wood.html

April 09, 2010

Robin Wood Bibliography: Phantom Citations for Books by Wood

A Robin Wood Bibliography

A descriptive, illustrated bibliography of the work of noted film critic Robin Wood

Phantom Citations

These are titles that may or may not have been written by Wood, or are by him but may never be published.

• A Concise History of the French Language (Phonology and Morphology), by John A. Fox, B.A., D. de L'U, and Robin Wood, B. A.

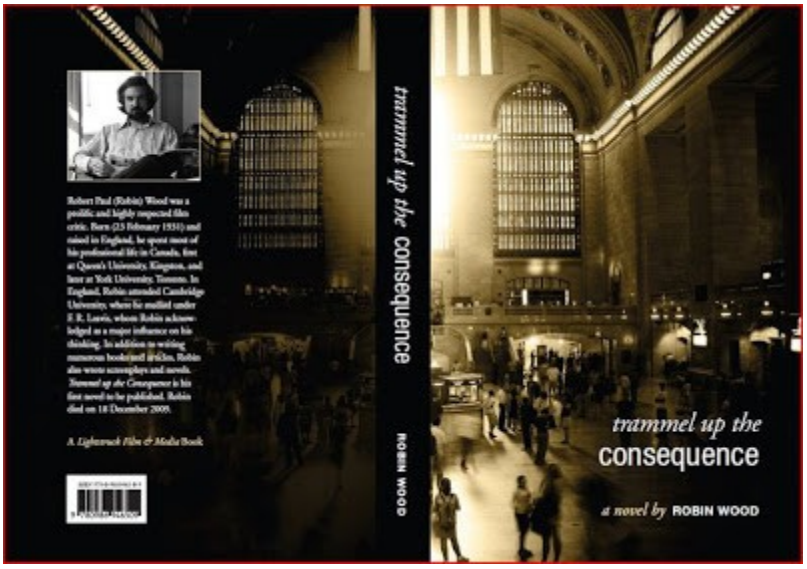
Basil Blackwell, Oxford, 1968 (reprinted twice, 1970, and 1971, 94 pages, ISBN 0 631 11730 X; also a trade paperback version.

This book may or may not be by our Robin Wood. It is sometimes listed as a Wood title, but the identification of the author, listed as Head of Modern Languages at Springfield School, Middlesbrough, has not yet been identified as a Wood posting.

• Michael Haneke

Wayne State University Press, Detroit, year to come, pages to come, ISBN to come. Announced in 2007 or 2008 as Wood's next book, but probably unfinished at the time of his death. **Note, 2016**: The book never appeared, due to the author's death. But there are several essays on Haneke scattered throughout Wood's later years of publication.

• Wood also wrote at least three novels. One has been published.



• Wood, Robin, ***Trammel Up the Consequence***, Light Struck Film and Media, Toronto, 2011, 398 pages.

The novel is edited by Gary McCallum, and features an introduction by John Anderson. Included are two black and white photographs of the young Robin Wood. The novel apparently can be accessed here, but the accompanying description confuses Wood the movie writer with Robin Wood, the tarot deck illustrator. The title comes from a line in *Macbeth*, a Shakespeare play that Wood esteemed much higher than *Hamlet*, although the original title was *I Remember, I Remember*, from a Thomas Hood poem.

According to the introduction by Mr. Anderson, the titles of other fiction works by Robin Wood include:

• **"Where the Nighmare Ends"**

This is a novella in the horror genre. According to Mr. Anderson, it was written around the early 1980s, in the wake of the successful Toronto festival package of *The American Nightmare.* The novella originally began as a screenplay, to be produced by interested parties inspired by the package, but – in a still unchronicled incident in Wood's life – the film project fell apart. The materials for the screenplay were incorporated into the novella, which was a fictional continuation of some of the critical ideas explored in *The American Nightmare.*

• ***The Last and Fatal Time***

This is a detective or mystery novel set in the gay subculture of Toronto, perhaps specifically Wood's own apartment building, and features a cat loving character with a name similar his Wood's daughter. According to Mr. Anderson, the novel was inspired by Wood's extensive reading in the mysteries by British and American women writers including Elizabeth George, among many others. This novel was completed in the late 1980s.

• ***Mixed Doubles***.

Little is known of this book, which was another thriller, but like a revised version of *I Remember, I Remember - Trammel Up the Consequence*, it was – though praised – rejected by various publishers, and Wood resisted making emendations that may have encouraged editors to take a closer look.

• Mr. Anderson also mentions that in the 20 year period from the early 1980s to the late 1990s, Wood wrote three novels, two of which were converted into screenplays prospectively for director Jaime Humberto Hermosillo, unfilmed. The titles of these novels and screenplays go uncited, but may include *Trammel Up the Consequences* and *The Last and Fatal Time.* Wood also collaborated on an original screenplay with Mr. Hermosillo, and according to Mr. Anderson, went on to write two more novels (which again, may be *Trammel* and *Fatal Time*).

• Wood may also have written music reviews for a Canadian journal but information is sketchy. **Note, 2016:** These articles have been tracked down by Michael Celec, and they appeared in ***Fugue*** magazine. Citations can be found in the "magazines" section of this bibliography.

Websites

Besides this bibliography, there are two Robin Wood appreciation and news websites.

Friends of Robin Wood

Though this website hasn't been updated since 2011 [as of early 2016] the site does include information, links to interviews, and illustrations.

Facebook Friends of Robin Wood

This page can be reached via Gary McCallum's Facebook page.